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# The Photographic Times



An Independent Illustrated Monthly  
Magazine Devoted to the Interests of  
Pictorial and Scientific Photography

THE PHOTOGRAPHIC TIMES PUBLISHING ASSOC'N  
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# Monthly Photographic Competitions for 1909

## MONTHLY SCHEDULE

**January**—General Competition :  
Class A—Open to all. Class B—Novice class.

**February**—Home Portraiture :  
Class A—Open to all. Class B—Novice class.

**March**—Landscape with figures:  
No classification—Open to all.

**April**—"Home Sweet Home": No classification—  
Open to all. Regular awards for best pictures  
with the above title.

**May**—General Competition :  
Class A—Open to all. Class B—Novice class.

**June**—Special Advertising competition;  
No classification—Regular awards for the best  
picture that may be used for advertising the  
goods of any of the manufacturers whose prod-  
ucts are advertised in our pages.

**July**—Self portrait competition :  
Class A—Open to all. Class B—Novice class.  
For the best portrait of contestant made by con-  
testant.

**August**—Landscape and marine :  
Open competition—No classification.

**September**—Interiors.  
Class A—Open to all. Class B—Novice class.

**October**—General competition:  
Class A—Open to all. Class B—Novice class.

**November**—Christmas card competition :  
Open to all—No classification.  
Regular awards—For the best post cards carry-  
ing some Christmas wish or thought.

**December**—Freaks:  
Open competition—No classification.  
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whether from double exposure or properly  
made.

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## CONDITIONS

The competition is open freely to all who may desire to compete, without charge or consideration of any kind. Prospective contestants need not be subscribers for the publication in order to be entitled to compete for the prizes offered.

Prints in any medium, mounted or unmounted, may be entered. As awards are, however, partly determined on possibilities of reproducing nicely, it is best to mount prints and use P. O. P., or developing paper with a glossy surface. Put name and address on **back** of each print, and prepay postage at the rate of one cent for each two ounces.

Send particulars of conditions under which picture was taken, separately by mail. Data required in this connection: light, length of exposure, hour of day, season and stop used. Also materials employed as plate, lens, developer, mount and method of printing.

**No print will be eligible that has ever appeared in any other American publication.**

Prints will be returned if requested at the time of sending, and are so marked on back of each picture, and postage prepaid for their return. All other prints become the property of this publication, to be used in THE PHOTOGRAPHIC TIMES, as required, to be reproduced either in our regular pages or criticism department; credit will of course be given if so used; those not used will be distributed pro rata among the hospitals of New York, after a sufficient quantity have accumulated.

Prints must reach us thirty days before the issue for which they are intended. Those received too late for one competition will be entered for the following month.

We will reserve the right to reject all prints not up to the usual standard required for reproduction in our magazine.

Checks for prizes will be mailed the 25th of the month in which the print appears.

A limited number of prints will be criticized each month in addition to those winning awards. Such prints should be marked "*May be criticized.*" We cannot criticize prints by mail.

Foreign contestants should only place two photos in a package, otherwise they are subject to Customs Duties, and will not be received.

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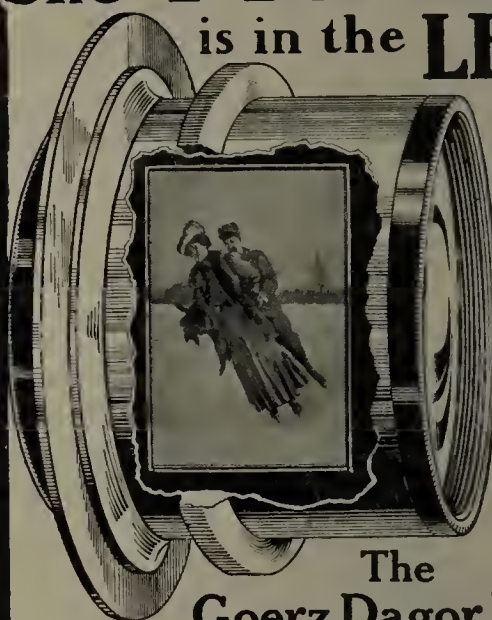


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# The Photographic Times

An Illustrated Monthly Magazine Devoted to the Interests of Pictorial and Scientific Photography.  
Edited by W. I. LINCOLN ADAMS. CLARENCE L. USHER, Associate Editor.

Volume XLI.

FEBRUARY, 1909.

Number 2.

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**135 W. 14th Street, New York.**







THE WHITE MOUNTAINS IN WINTER.

(See Article "A Few More Snow Pictures.")

B. W. KILBURN.



# The Photographic Times

VOLUME XLI

FEBRUARY 1909

NUMBER 2

## A WINTER IDYL.

BY W. I. LINCOLN ADAMS.



THE leafless trees of winter and the cool, clear air permit of an extended view impossible in summer, and so the landscape seems strange to us now; familiar objects in a different setting look different and suggest the idealization of the commonplace. Thus may not our every-day lives, which seem so prosaic and uninteresting to us, appear different to our friends, in the idealizing light of their love, and seem more interesting and poetic to them, as their lives do to us.

The outlook upon a winter landscape from a commanding hill is not unlike the outlook upon the sea. The same sense of the vastness and majesty of Nature is present. The prospect is uninterrupted so far as the eye can see and we are conscious of a greater dignity of life than we are wont to experience.

It is good to look upon a broad expanse of Nature, whether on land or sea, and, when the physical eye has reached to its utmost limits, to let the spiritual vision, unhampered, go on and on, far beyond the earthly horizon and up into the limitless blue.

The smoke from the farmhouses in the valley below ascends in this rarefied air, in light, graceful wreaths, straight toward the zenith. As we behold the inspiring sight, we are reminded of Thoreau's fine apostrophe to

SMOKE.

Light-winged smoke! Icarian bird,  
Melting thy pinions in thy upward flight;  
Lark without song, and messenger of dawn,  
Circling above the hamlets as they rest.



## A FEW MORE SNOW PICTURES.

BY W. I. LINCOLN ADAMS.

*With Illustrations by the Author.*

HOPE the readers of the PHOTOGRAPHIC TIMES will not tire of snow pictures! But at this season of the year, in northern New Hampshire where I am now writing, snow subjects are about the only kind available for one's camera.

There is, however, much more variety in winter subjects than might at first seem possible. Here, among the foot hills of the White Mountains, where the direction of

the wind changes perhaps a dozen times in a single day. We have all kinds of cloud and light effects during the eight hours of daylight, with corresponding variety in the same subject.

There are the picturesque dull-gray effects, when the shadows on the snow are dark blue and purple; then, in sharp contrast to this, we have the brilliant effects of dazzling snow beneath, a sun-suffused, blue sky; while late in the afternoon, when the shadows lengthen we have the intensest coloring of a setting sun reflected on the sensitive snow surface.

But these suggest only a few, typical of the innumerable effects of light and shadow on the winter landscape. The industries and sports of the season afford many characteristic subjects for the camera. There is the logging in the woods going on at this time of the year; ice harvesting on the ponds and lakes; and the snow shoeing, skeeing, and coasting of the young people and the children. It



ON THE HILLSIDE.



*YOUNG SNOW-SHOERS.*

has often seemed to us that there are more subjects for our camera at this season of the year than at any other, and I believe we like the winter pictures, as we enjoy the winter sports, best of all.

The three or four illustrations which I give with this little article were selected from a dozen or more, all made during one forenoon early in January of this year; and indicate perhaps what I have said in regard to the variety of subjects to be found on a single day, and without going half a mile from the house.

A four by five hand camera was used, sometimes supported by a light tripod, but more often held in the hand. I always use Hammer plates and develop as described in my "Note on Developers" in the January number. The exposures varied from one-fifth of a second to about one-half a second, depending upon the light, and the diaphragm used.

The initial letter illustration, showing the children driving the logging team, was made by a quick exposure, and slow development, and thus saved the delicate shadows on the snow. The same is true of the "Young Snow-Shoers," where I preserved rather more of the transparent quality of the winter lighting; and here the details of the children's faces are a little better brought out, due to a slightly longer exposure.

"On the Hillside" is not quite so soft in effect, partly because the exposure here was of the quickest, and because also the contrast, between the nearer and larger figures, and the snow background, is greater. But there is some shadow saved even in this attempt, that of the younger boy, on the snow-covered rock behind him.

The tail piece of this little article is a typical New Hampshire scene in winter. The lumbering team has just hauled, or rather dragged (for the end of the logs slide along on the snow) a load of logs, which will be rolled on the pile of logs shown in the middle distance. The wintry highway is indicated winding up the hillside by the fences at the extreme left of the little picture, while a noble American Elm, stripped of its foliage, lifts its majestic branches against the winter sky in the background.

I cannot close this article without a reference to the pictorial winter scene which serves as a frontispiece to this number of our little magazine. It is particularly effective in its lighting, being made rather late one afternoon, in January, by my late friend B. W. Kilburn. The exposure was instantaneous, though the camera was supported by a tripod, and it was exactly right to produce the artistic effect of light and shade, which this great photographic artist desired; so was the development and the after treatment.

The point of view from which this artistic winter picture was taken was the eastern slope of Pine Hill, in Littleton, New Hampshire; and it may be interesting to know that the thermometer that afternoon registered twenty degrees below zero, a fact of which I was fully aware, as I stood idly by the side of my friend as he focused and made the exposure. The other pictures were all made in the forenoon of a day when the mercury went little, if any, below the zero point; and when the winter sun, for the most part, shone genially from a clear sky.



THE LOGGING TEAM.



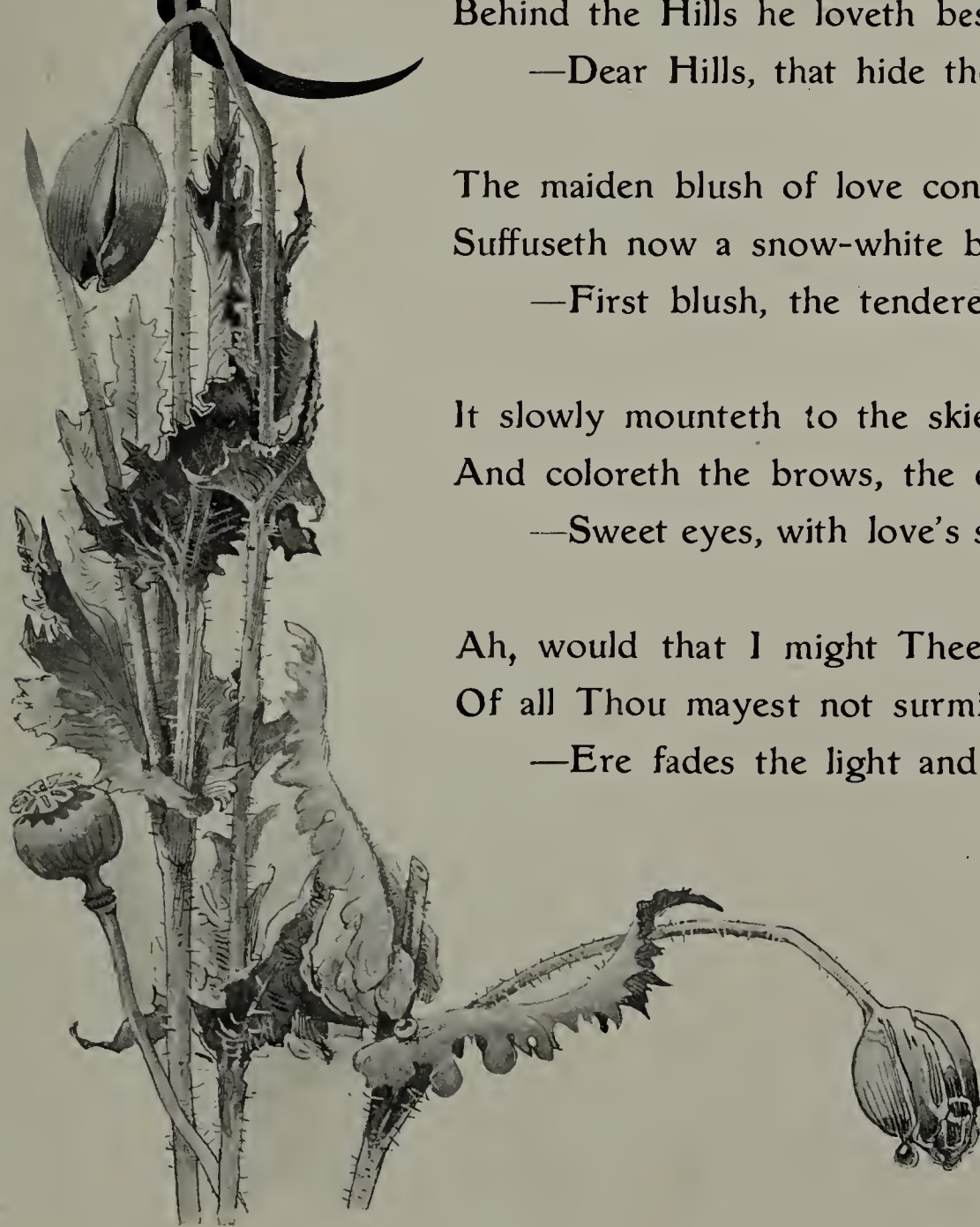


HE winter Sun hath gone to rest,  
Behind the Hills he loveth best,  
—Dear Hills, that hide the West!

The maiden blush of love confessed  
Suffuseth now a snow-white breast,  
—First blush, the tenderest!

It slowly mounteth to the skies  
And coloureth the brows, the eyes,  
—Sweet eyes, with love's surprise!

Ah, would that I might Thee apprise  
Of all Thou mayest not surmise,  
—Ere fades the light and dies!



## FEBRUARY COMPETITION.



WE REGRET very much to say that there were not sufficient entries up to our standard to warrant our making awards in the January competition. We will hold all prints received for the January competition and enter them in the first competition to which they belong. We have endeavored to make the competitions for this year of much greater interest than those of the past, but to make them a success our readers must support them.

The two classes, "Open" and "Novice," afford every one a chance and we trust you will avail yourselves of the increased opportunities

for prizes and glory.

The subject for the February competition, "Home portraiture," is one of the most fascinating of the many branches of picture-making, as well as one of the most difficult. A portrait should be much more than a mere topographical map of the features, it should not only truthfully portray the features, but in the most pleasing and harmonious manner bringing out all that is best in the face and expression of the subject. To accomplish this requires careful study, not alone of the technical side in regard to correct exposure and development; not alone to the artistic, with regard to posing and lighting, but to both of these in combination with a close study and appreciation of the human animal and his or her passions and emotions. A true portrait will afford you a correct insight into the character of the subject, bringing out his strongest and best points in that harmony that makes it both a picture and a likeness.

The First Award in Class A is an excellent example of true portraiture, and while not without faults, has brought out the subject in a pleasing manner. This award went to M. A. Yauch and W. W. Cowles, in collaboration. We somewhat fear that the reproduction will fail to show the delicate detail in the shadow side of the face and the print itself is slightly



DEVOTION.

T. W. Kilmer.

(Third Award, Class A, February Competition.)





(First Award, Class A, February Competition.)

*M. A. Yauch*



PORTRAIT OF A CHILD.

*John B. Peddle.*

(Second Award, Class A, February Competition.)

deficient in detail in the lower part of the figure.

Please note how all the lights, except the collar, are subordinated to that in the face. The picture would have been improved by keeping the collar a little lower. Data, negative made 3 P. M., in May, bright light, 3 seconds exposure, on Hammer plate. Negative tank developed. Printed on Yuno paper.

The Second Award in Class A went to John B. Peddle, for his entry, Portrait of a Child." You all will agree that this is a dainty little picture, well posed and well lighted. Mr. Peddle had his own troubles in producing this result, but his final print proved his efforts well worth while. The data furnished will afford an insight into his methods. Taken outdoors

his methods: Taken outdoors in November, dull day, about 3 P. M. R. R. lens, U. S. 8, one-quarter exposure, Cramer Iso plate. Developed in tank with glycin, enlarged from 4 x 5 to 8 x 10, on bromide paper sulphide toned.

"The exposure was too short on account of restlessness of child, and the first prints showed nothing but face and hands in a dead black background. Negative was then intensified with uranium nitrate, and face and hands reduced."

The Third and final award in Class A went to T. W. Kilmer for his picture entitled "Devotion."

Note the natural pose and how the focus is centered on the subject, and holding the attention at that point. Data: made in August, good light, Goerz Dagor lens, stop U. S. 2.9, 2 seconds exposure, Seed non-halation Ortho plate. Developed in tank with pyro-soda, printed on special portrait Velox, redeveloped.

The First Award in Class B went to Frank J. Ulmschneider for his entry entitled "A Portrait Study. This is an extremely satisfactory bit of work, and attempted under conditions more often attended by failure. The posing, spacing, and lighting are all good and the picture should serve as an excellent example in attempting "against the light" portraiture. Data: negative made in December, 3 P. M., fairly good light, 8 seconds exposure, stop U. S. 4, R. R. lens, Standard Ortho plate, developed with hydro-metol, and printed on Artura.

The Second Award in Class B went to Miles Chisholm. His picture would perhaps have been improved had one or both of his subjects not been looking





*A PORTRAIT STUDY.*

*Frank J. Ulmschneider.*

(First Award, Class B, February Competition )

*Miles Chisolm.*

(Second Award, Class B, February Competition.)

directly at the camera, but as the expressions are good and undoubtedly characteristic, the effect is not bad. The data furnished do not afford sufficient information, as it only says "time exposure, stop 16, Banner plate."

The Third and final award in Class B went to Robt. L. Harris, for his "Portrait Study." The print is deficient in detail in the torso, and a catch light in the eyes would have improved the expression. Data: negative made in October, 11 A. M., good north light, one window, no reflector, Zeiss Tessar lens, stop  $f6.3$ , 3 seconds exposure, Seed Non-halation Ortho plate, developed in pyro-soda, printed on Platinotype, mercury toned.

Come out strong in the following competitions and show us our efforts are worth while.



## ECONOMY IN DEVELOPING—FOR AMATEURS.

BY A. OSWALD.



MATEURS, living in small towns where photographic supplies are as yet unknown are often at a loss to know just how to buy their material in such a way as to economize. Often times it happens that they are taking pictures for others at a good price and when all expenses are summed up, they discover to their chagrin that the profit was very small, in fact so small that they would not dare count their time anything. Such at least was my experience and several of my chums and after several councils of war, we decided that the fault all lay in the method we had of buying the material.

As long as the amateur buys prepared packages of developers, fixers, etc., just so long he is paying another man a good round price for weighing it out for him. There is no excuse for not knowing the different formulas providing you read the PHOTOGRAPHIC TIMES as the articles published in it, not only give the formulas, but the whys and wherefores along with it.

My method is as follows and saves half the cost in chemicals.

In developing plates, I threw all developers out of the darkroom and adopted 'Pyro,' I bought a pair of scales, known as the Hand Balance, for seventy-five cents, this is the regular price everywhere and will weigh anything from one-half grain to four drams. They are exceptionally accurate.

The Pyrogallic acid was purchased by the ounce, sulphite and carbonate of soda by the pound, buying it in bottles in dry form. No stock solutions were made up to freeze or spoil. Nothing is gained in stock solutions unless you use them frequently. Pyro in solution gets dark with age and stains the negatives in patches which no clearing bath, however strong, will entirely clear. Sulphite of soda in liquid form converts parts of its solution into



*Robert L. Harris.*

(Third Award, Class B, February Competition.)

sulphate of soda, it does this in from fifteen to thirty days, this acts as a retarder. Carbonate of soda when in partly empty bottles, forms tiny, almost transparent flakes above the solution and when pouring the liquid from the bottle, some of these tiny flakes wash out, and get into the developing tray. Their favorite place of deposit is on an important part of the negative and are taken for dust spots after fixing. In fact, most of the so-called dust spots are nothing more or less than undissolved chemicals. My formula for single coated plates is three grains pyro, six grains dry sulphite of soda and six grains of dry carbonate of soda for each ounce of water to be used. For example, if you decide on five ounces of developer, it will take fifteen grains pyro, thirty grains sulphite and thirty grains carbonate of soda. By this method you only weigh out what you actually need at the time and are not using two prepared packages of developer in order to get the use of about one and a quarter packages. My formula for double coated plates is, one and one half grains pyro, two and one-fourth grains dry sulphite of soda and three grains of carbonate of soda for each one ounce of water to be used. All developers should, or rather, must be filtered before using, even if you are using distilled water. You probably ask, how are these formulas going to apply on under and over-exposed plates? In turn I would ask, why did you under or over-expose them? With the enormous latitude of the modern plate there is no excuse whatever in spoiling negative after negative. The greatest trouble with most of us, is in using too fast a plate. With a medium speed plate and a good lens, there should be very few failures. A good lens will do the fast work, while the plate of medium speed will correct the ordinary errors in exposing with its enormous latitude. A good rule to apply on exposure, is "in case of doubt, let it be an over-exposure, rather than under." The double coated plates can be over-exposed five to eight times and still give good results. I would give the name of the maker of my favorite brand of double coated plates, if I were not afraid the editor would charge me up with advertising space.\*

There is no need of giving any formula for developing papers, as the PHOTOGRAPHIC TIMES published a very thorough article on this subject in the September, October, and November issues. It not only explained the use of the metol-hydro developer but also what chemicals to add to make it non-abrasive. This latter information was the most help to me and in mixing my developer for glossy papers I put it into use at once and found it to do all the work that the ready made non-abrasion developer did, and at one-half the cost.

---

\* By all means give the name. This is entirely legitimate advertising.—Editor THE PHOTOGRAPHIC TIMES.





## A CONVENIENT BACKGROUND.

BY F. FAY GUTHRIE.

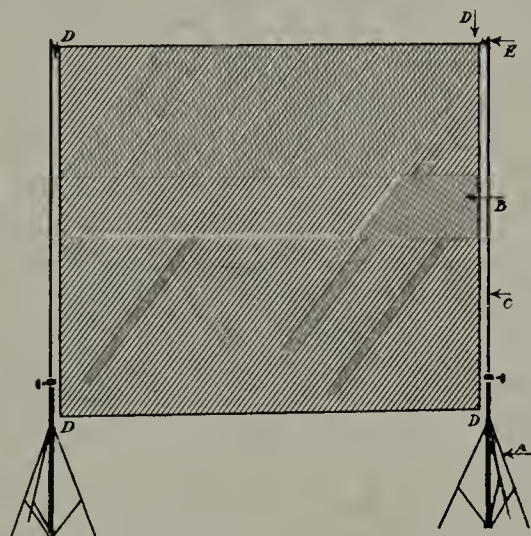


I AM sending you a plan for a background which may be of use to amateurs who, like myself, are interested in home portraiture. For a long time I have wished for a simple and convenient background so I would be able to take a portrait in any room, with any lighting, and not be forced to include objectionable walls, doors, and furniture in the picture.

One day I chanced to find an unused window blind in the attic and also an old music-rack such as is used by violinists. This solved the problem for me at once. I decided to make my own background.

The other articles needed are: another cheap music rack, two pieces of one-quarter inch iron rod about seven feet long, a small package of lamp black, small can of white paint, a little turpentine and a large flat paint brush.

The iron rods with a hook bent into the top can be secured at any hardware store. One is placed in the bottom of each music-rack and fastened securely with the thumb screw, and form strong but light supports for our background when completed.

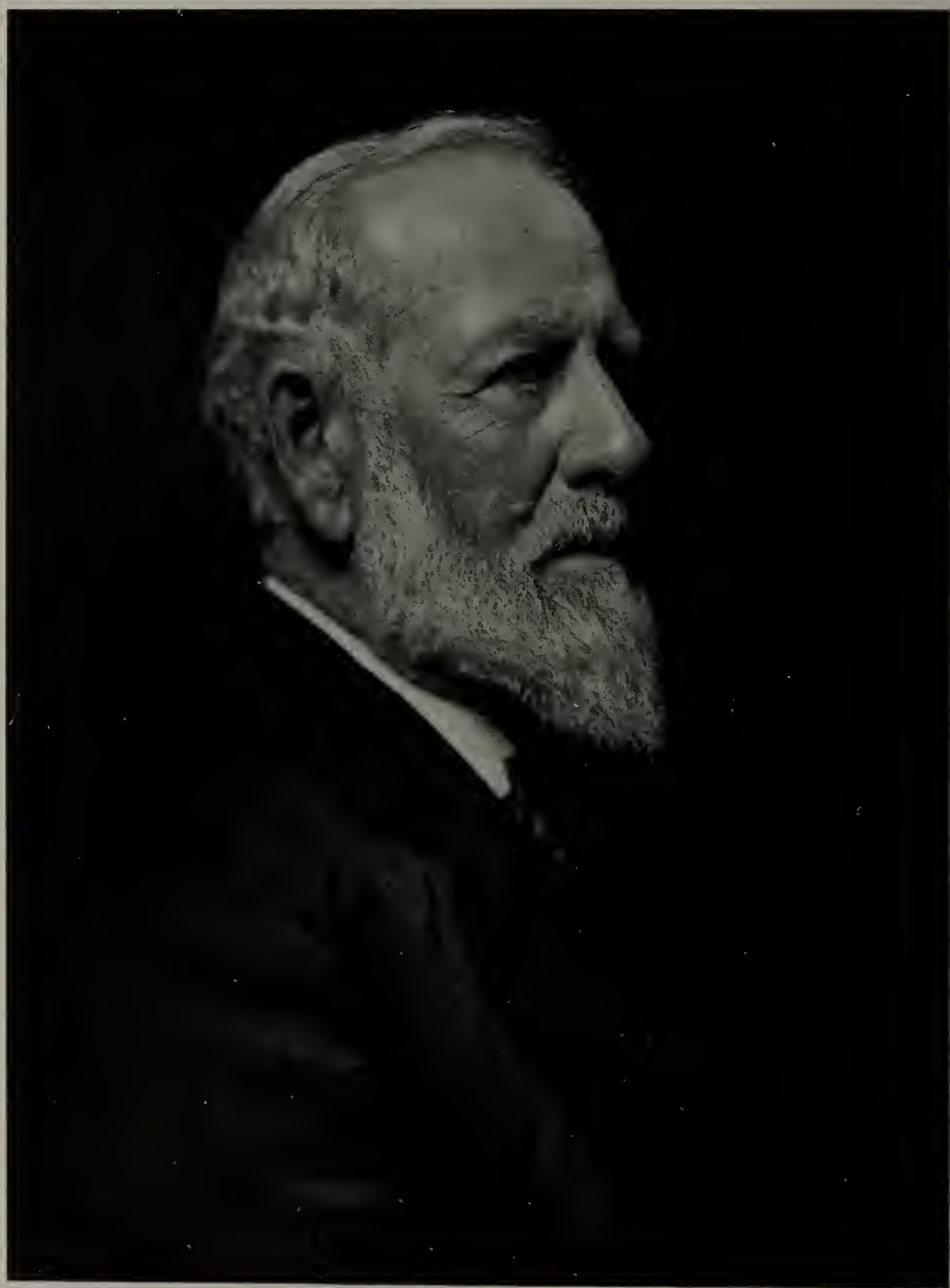


Place the white paint in a quart tin can and stir in a tiny bit of lamp black, which has previously been mixed with a little turpentine. Having fastened the window blind securely to the wall, paint in the light part of the background. Add more lamp black and cover the remainder of the blind. Add still more and put in the darkest shadows and allow to dry. The work is very easily done in this way, but can be as elaborate as desired, if the worker is skilful with the brush.

With stout twine fasten a loop to either end of the roller, and also two at the bottom, so it can be used for either right or left light.

This background is simple in construction, durable, and not cumbersome as it can be rolled into a small space when not in use. It is also inexpensive as the whole cost should not reach a dollar and a half, even if new materials are used.

The reverse side can be used for a screen if a white shade has been used.



*BENJAMIN WEST KILBURN.*

*Addie Kilburn Robinson.*



## BENJAMIN WEST KILBURN.

W. I. LINCOLN ADAMS.

**T**HAT Grand Old Man of American landscape photography, Benjamin West Kilburn, has passed on to his reward, full of years and honors, and universally loved and respected. Mr. Kilburn was in feeble health for several years, which prevented him from actively following his beloved profession of late; but he was keenly interested in all things photographic, so long as his gradually waning powers enabled him to be interested in anything. It seems only yesterday that I was discussing with my old friend, the merits of various objectives, and planning with him for several interesting trips abroad with the camera, to places especially not usually visited by photographers; in all of which he evinced that boyish eagerness and enthusiasm which was always such a delightful quality of the man. But his work was already done; and, without regret, he soon graciously resigned himself to the inevitable process of growing old. On the 15th of January in his beautiful home at Littleton, N. H., surrounded by family and friends, he quietly and peacefully fell asleep.

B. W. Kilburn was born in Littleton, N. H., December 10th, 1827. He lived upon a farm until he was sixteen years old, when he went to Fall River, Mass., to learn the machinist and moulder's trade. There he remained for four years thoroughly mastering the trade which he had adopted, and returned to Littleton in 1847. He at once formed a partnership with his father in the machine and foundry business under the name of J. Kilburn & Son. It was carried on by father and son until 1883, though B. W. Kilburn had taken up the serious work of his life—the work of the camera—in 1855.

When Mr. Kilburn started in the stereoscopic view business he was associated with his brother, Edward Kilburn, also of Littleton, with whom he formed a partnership under the name of Kilburn Brothers. B. W. Kilburn did the active photographic work, and confined himself at first entirely to the White Mountains and the surpassing natural scenery of northern New Hampshire. This partnership was dissolved in 1875, Edward Kilburn's interest being purchased by his brother, who continued the business alone until about 1893, when he formed the present company by taking in, as a junior member of the firm, his son-in-law, General D. C. Remich.

The business had a very remarkable growth. From originally possessing negatives only of the White Mountains and vicinity, made of course by the old wet-plate process, Mr. Kilburn amassed a collection numbering perhaps 100,000 negatives made in nearly every country of the globe. Almost all the negatives were exposed personally by Mr. Kilburn, and for a great many years they were all developed by him. The demands of business in later years, however, necessitated his training a corps of bright young assistants who did most of the darkroom work for him.

In 1893, Mr. Kilburn was the official stereoscopic photographer at the Columbian Exposition, at Chicago, and personally made about fifteen thousand

negatives during that great World's Fair. This, I think, is a record amount which one photographer has done in this length of time.

Soon after forming the partnership with his brother, Mr. Kilburn gave up the active management of the foundry and machine business to his father, and devoted his undivided energy to the making of negatives, working early and late, and making a collection of White Mountain views which has never been surpassed. Mr. Kilburn's natural perception of the beautiful enabled him always instinctively to select the most pictorial view of the natural scene or object and his innate poetical temperament revealed picturesque possibilities to him in groups of men or children on the street or at their play. Mr. Kilburn was a lover of nature long before he became a photographer. As a mere boy he was an expert with the rifle, and was a most indefatigable hunter, ranging over the wild hills of New Hampshire in the days when they were unvisited by outsiders even in the summer months, and when wild deer and bears could be shot on the outskirts of the little town of Littleton itself. It was this love of the wild, free life which probably did more than anything else to cultivate a sense of the beautiful in young Kilburn, even before the camera was a known instrument. His experience with it quickened and matured his natural gifts, so that, though unskilled with the pencil or brush, Mr. Kilburn was really an artist of a very high order. His best friends were artists and nature lovers, and he leaves a magnificent collection of paintings by American landscape artists, including several large canvasses by such men as Hill, Halsall, and others.

Mr. Kilburn was universally esteemed where he was known and in his native town of Littleton was greatly beloved. Though public office had repeatedly sought him, he had persistently declined anything of the kind, except to serve one term in his State Legislature. He was devoted to his camera and his home, and when he was through for the day with the one, he repaired to the other, and had no ambition for anything outside of that beautiful home filled with its objects of art and souvenirs of his extensive travels, and nestling, as it does, in a most picturesque manner beneath the ancient mountain on the banks of the Ammonoosuc River. Of this home the writer would fain speak at length, for it has been his precious privilege to be numbered among its inmates on many occasions; but these are things which do not interest the general reader. Suffice it to say that Mr. Kilburn was an ideal husband and father, as well as an expert photographer. He was a broad-minded, useful citizen, quick to respond to all appeals for necessary aid, and to assist in any useful and philanthropic work; and the most loyal friend which it is possible to imagine.

He ascended Mount Washington in mid-winter, when no one else could or would go, and rescued the government observatory officer, who had been unable to reach the signal station on the summit, at the risk of his own life. He was one of the very first to volunteer at the outbreak of the civil war, hurrying on to Washington with his rifle, at his own expense, and remaining there in active service until the troops arrived and rendered the city secure. Subsequently he served in the volunteer army, participating in the bloody battle of Fredericksburg and other engagements.



Mr. Kilburn's grandfather was the sturdy John Kilburn, who, with his son, hired man, and the two women of the household, drove off the four hundred Indians, who had attacked him in his block-house at Walpole, on the outbreak of the French and Indian War. Mount Kilburn was named in honor of this hero of our pioneer days, and an appropriate granite monument now stands in Walpole in memory of his gallant defence. We may trace the predominant qualities of B. W. Kilburn's character to this truly heroic ancestor, and we find in the grandson a worthy descendant of this justly honored grandfather. The world is poorer to-day for the loss of such a man as was Benjamin West Kilburn.

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## SOME CLOUD EFFECTS.

BY W. I. LINCOLN ADAMS.

*With Illustrations by the late B. W. Kilburn.*



IN LOOKING over my portfolio of photographs the other day, I came across a group of pictures made by my friend, the late B. W. Kilburn, several years ago, which are rather good in respect to the cloud effects characterizing them. I wish there were space for more than the few I have selected for reproduction here, for they are all excellent; but the few which I do present to the readers of THE PHOTOGRAPHIC TIMES are typical of all.

I shall never forget the afternoon when these photographs were made. It was characteristic of the glorious autumn days in Northern New Hampshire; the air so keen and clear that the mountain peaks, distant some twenty miles, seemed scarcely a stone's throw away; and the sky filled with great, fleecy clouds that diffused an otherwise too brilliant sun. Just the day for distant views and cloud effects.

The camera used by my friend was of the stereoscopic type especially made for him, with an extra long focusing bed; and the lenses, a matched pair of Swift Rapid Rectilinears, I had personally imported for Mr. Kilburn, from England. These lenses had an unusually long back focus, which, of course, minimized the distance, while it enlarged the size of the objects in the foreground, and very much enhanced, thereby, the pictorial effect.

Most distant photographs look flat, map-like and uninteresting; and are usually, therefore, very disappointing to the photographer who has been charmed by the inspiring view in nature. Long focus lenses, quick exposures, and a softly clouded sky, go a long way toward making such subjects interesting in



THE AMMONOOSUC VALLEY.

B. W. Kilburn.



photographic reproduction. Such were the conditions which obtained when the accompanying cloud effects were made. Let us briefly examine together some of these characteristics.

The initial letter illustration is rather a good example of cumulus cloud effects, when the foreground is purposely kept back, in development, so as to bring out to the fullest extent, the effectiveness of the clouds. The sharp mountain peak in the distance, to the left, is Mt. Garfield, of the Franconia Range, formerly called "Haystack," because of its shape. Mt. Lafayette, the second highest mountain in the



THE VILLAGE OF APTHORPE.

White Mountains, barely shows through the clouds in the center of the distance.

The little village of Apthorpe, shown in the third illustration, occupies most of the picture by design, having a very high, rather effective sky line to suitably frame and crown it. Only the foot hills show here, the mountain peaks softly dissolving in the distant clouds, as they so often do in nature on days like this.

The same conditions are true, to a degree in the last illustration, except that here the distant mountain range is more clearly defined, while the clouds are larger, and the intervening country side is soft and pleasant. On the whole, I think I like this picture the best of all, for it is more harmonious in its appearance, from the symmetrical pine tree, which appears effectively in the foreground and heightens the perspective, through the picturesque middle distance, to the towering Franconia Mountains in the extreme distance beyond.

The full page illustration of the Ammoncosuc Valley was made with a single 5 x 8 camera the same day, with several other equally beautiful pictures of the same size. The foreground is clear and well defined, and at the same time the distant mountain ranges are sufficiently brought out. The sky is more luminous in this picture than in the smaller illustration having a transparent quality suggestive of many of Turner's wonderful paintings.



## MONEY FOR AMATEURS IN AD PHOTOS.

BY GEORGE R. CRAW.



AS AN advertising manager, I have purchased hundreds of photographs, during my business career, that were used solely for business purposes.

I have used them in magazine advertisements, on calendars, blotters, posters, catalogue covers, window signs, and retail dealers' counter cards.

Some of the biggest "hits" scored were pictures made by amateurs, and purchased by me from them.

I did not have to pay as much as the professionals wanted for their studies, but I was so eager to get good subjects, that I always paid a good price for amateur work.

As an experienced advertising man, dear Amateur, I can tell you that there is money in your camera, no matter how cheap or how fine, it may be.

It is the idea that counts. The picture is not everything.

A poor picture may express a fine idea for an advertisement, and bring a good price, but the better you make your picture, the better will you present your idea.

Amateurs should pay more attention to the field of ad-photography. Mr. J. Ellsworth Gross, the well-known photographer to advertisers, has built up from a small beginning, a prosperous studio, serving the largest advertisers in the world.

I called upon him recently, at his studio, 3600 Michigan Boulevard, Chicago, and requested an interview, for the TIMES.

"What place has the amateur in the field of ad-photography, Mr. Gross?" I asked.

He thought a moment, as he tipped back in his revolving chair, and looked around his luxurious and artistically appointed studio, its walls decorated with the originals of hundreds of pictures, familiar in the advertisements of the day.

"A tremendous field is open," he said, "for photographic pictures, covering all subjects. The big printing, lithographing, calendar, postcard, engraving, and publishing houses, and the big advertisers buy them, paying good prices for suitable subjects.

"It does not matter whether these pictures are made by amateurs or professionals. If they are *the* stuff, they are snapped up quick."

"What do you call *the* stuff," Mr. Gross?" I asked.

"Any picture with character," he replied, "character in the model, in the pose, and in the lighting. It is character that counts in ad-photos, and any picture with character can be used by *some* advertisers, and will bring a fair price."

"The trouble is that it is hard for the amateur to find the proper advertiser, after he has made the picture, is it not, Mr. Gross?" I asked.

"Yes," he replied. "But that is easily obviated."



"How?" I queried.

"By organization; but I cannot go into that now," he answered hastily. "However, I will send to any amateur, who writes to me for it, a pamphlet that I have had reprinted from one of my magazine articles on the subject. An exchange of ideas in the field of ad-photography is needed badly, and a little missionary work will do no harm. Hence the pamphlet is free.

"I will say, however, that the field of ad-photography is a logical one for the amateur. He, or she, may not be able to make a good portrait, but the very lines and shadows in a face, that would spoil a portrait, might make it a good ad-photo for advertising a headache powder, because of the pain such falsely accentuated lines and shadows express."

"Are women as well adapted for the work as men?" I asked.

"In some classes of work they excel, but there is no reason why women should not make as good ad-photos, as men, once they have learned the rules of the game. The men are a little quicker at catching on, because naturally they understand more about business matters, and advertising is business, you know."

"Are not many pictures taken by amateurs, Mr. Gross, of which their owners do not know the value, in a commercial way?"

"Thousands; and that is where the pamphlet comes in. It tells them how to know the value of, and how to dispose of their work. It starts them in the right direction all along the line, as it were."

"Is not photography being used more than ever by advertisers for purposes of illustration?"

"Of course. Pick up any magazine, and you will notice that most of the advertisement illustrations originated in the snap of a camera, even where they are eventually reproduced by a process other than photographic. The camera first caught the idea. It was the camera that caught Frederic Remington how to draw galloping horses."

"And it has taught our great business men how to sell goods," I said smiling, and rising to go.

"At least," replied Mr. Gross, "they are coming to realize its value more and more every day, and they are opening a field of immediate money-making for amateurs, in which the amateurs of to-day will become the professionals of to-morrow."





*REFLECTIONS.*

*C. P. Hibbard.*

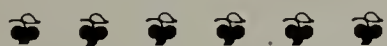


# Editorial Notes



THROUGH the cordial response of our friends we have been able to make still further progress in the improvement of THE PHOTOGRAPHIC TIMES. The title on the cover design this month is from an entirely new drawing, made for us by one of the best artists in this class of work, in New York. This number consists of forty pages\* of reading matter, *all* in the large type being original articles written especially for this magazine. The illustrations are also all from original photographs, and are, we think, of rather an unusual average of excellence. The finer type matter has all been carefully edited, and most of it was written especially for THE TIMES. We have inaugurated in this number a new department, "Among the Camera Clubs," which we hope and believe will prove interesting and profitable to our readers. We cordially invite

all secretaries or other officials of clubs to co-operate with us in making this department the success which we all desire for it. Send us your suggestions; let us have the benefit of your ideas, to the end that we may improve the departments already established, or start new ones for which there is a real need. A very tangible evidence of progress is the four pages of additional advertising matter which is called for in this number. *That* is the very prompt and material response of the advertisers to the impetus given to our circulation, by the improvements which have already been made in the magazine, all of which is very gratifying to our publishers. They are increasing the edition of this number by an additional five hundred copies.



IN planning for our new department "Among the Camera Clubs" we scarcely anticipated the hearty response to our letter to the Secretaries of the different clubs, which it really received. It would need no urging on our part to stimulate active interest in any camera club if all our readers would follow the splendid example of the "Capitol Camera Club," which we print this month. We should like to hear from the Secretaries or Officials of all Camera Clubs whether subscribers or not.

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\* Four more than last month, which included an increase of four pages over the preceding issue.—Editor PHOTOGRAPHIC TIMES.

IT is gratifying to receive the words of praise which have been coming in from our subscribers since the appearance of the January number. One reader expresses approval of the change from two columns to single column pages, and also "in placing the regular departments together." He suggests that we leave a little more margin at the foot and fore edge of each page for binding, which is a good suggestion, and will be adopted by our printers.

Another writes, "I was thinking of letting my subscription lapse, but I congratulate you upon the January number. There are several good pictures in it. Give us more of this kind, and I won't grumble. The Snow Pictures are beauties, the best you have ever had"; and similar cordial words of appreciation have come in from many, particularly in regard to the illustration in our January number.



WE wish to call the attention of our readers to our monthly print competitions; the full series for the year and the conditions under which prints may be entered will be found in the front advertising section. We have endeavored to make these competitions of more than ordinary value to our readers. The awards are in good hard cash and sufficient in amount to warrant serious effort on the part of competitors to secure them.

In addition the awards are made and the prints criticised by men who see and judge thousands of photographs yearly and who have had sound training in both art and photography. Examine the list of competitions and you will find we have provided for every taste and inclination; that we have, by dividing the competitions into two classes, "Novice" and "Open," offered the beginner an equal chance with the seasoned salon exhibitor. We have provided both general and special competitions so as to provide you with something of interest for every month and every season of the year.

But no matter how we plan and how much we provide, these competitions cannot succeed without your co-operation. Study the list of competitions, then look your negatives and prints for possible prize winners in your past successes, and likewise plan to make new negatives that will also yield prize winners. Plan to win *now*, and come out strong for each month.

We want to secure suitable, *original* photographs to be used in illustrating our front cover for the months of July, November, and December.

For July we want something that will be typical of Independence Day—that will suggest the "Glorious Fourth."

For November we want something filled with Thanksgiving spirit. For December, the spirit of Christmas. We will pay five dollars for each of the winning prints. Here is an opportunity for you with a wide range of subjects to choose from. Send your prints to the Cover Illustration Editor not later than June 1st. No restrictions as to size or medium, except blue prints or red or green carbon as these cannot be successfully reproduced. Remember to space your prints to conform with the mortise opening in the cover—the horizontal way of the plate.



A WRITER in the Contributors' Club of the *Atlantic Monthly* for Jan. makes an ingenious suggestion for securing greater precision in portraiture. After stating that photography in his (or her) opinion of all the great inventions of the nineteenth century will rank alongside of the steam boiler (which made possible rapid transportation by land and by sea), the application of electricity, and the microscope; the writer goes on to point out that the usefulness of the microscope itself has been quadrupled by photography without which a large part of the microscopist's observations, experiments, and results could never be recorded. "Photography makes possible, therefore," according to this writer, "absolute accuracy in many fields which but yesterday were unexplored, and but a few years ago were undreamt of."

But there is one province in which precision, though much to be desired, has not yet been applied, either in photography or painting, as shown by this contributor. That province is portraiture. "Consider, first," he writes, "painted portraits, and look through any series, of any period, or class of persons: you can never be sure whether their originals were large men or small. You can guess, of course, in exceptional cases, that X was a dwarf, or Y tall and slim; but you cannot tell the exact size of either." "Take Napoleon, for instance," he continues, "From the portraits of him by Gros, Delaroche, and the rest, *where he is alone*, could you infer that his height was only five feet and a fraction of an inch? In ordinary engravings and half-tones from original canvases you can get no clue to the truth, and you could certainly never guess whether he was larger or smaller than his marshals, or how they stood among themselves. Gilbert Stuart's heads of the early Presidents of the United States leave you equally in the dark as to the relative proportions of Washington, Adams, and Jefferson. The canvases are of the same size, and so are the heads that fill them; but in reality Washington and Jefferson could not have worn the same hat. So Queen Victoria, who was below the average woman's height,—in England, indeed, she was rather diminutive—appears in her state portraits as a sovereign of commanding stature. And yet, to convey a proper impression of size should be an essential in portraiture."

"This being true," the writer asks, "why cannot painters devise some conventional sign to reveal at a glance whether a given portrait is heroic, life-size, or smaller? Such a scheme could be adopted without in any way affecting the artistic requirements of the picture. Painters could easily agree on certain measurements as normal, and then indicate in each case whether they were painting above or below this standard. It certainly would offend our æsthetic sensitiveness much less to see marked inconspicuously in a lower corner of the canvas '7/8' or '1 1/16' or some other scale, than it does now to have blazoned in letters of scare-head size the painter's name, residence, and date across the top or bottom of the work. Until some such simple device is adopted, portraits will continue to furnish very inadequate information concerning one of the most important of man's physical attributes. That such an advance should not already have been made in photography and in other modern forms of pictorial reproduction, is all the more remarkable when we consider how readily these media lend themselves to precision. But, as things go, one head in a cabinet photograph may be as large as another, whether the sitter be Secretary

Taft or Mayor McClellan. In other words, the wonderful potentiality for precision which the camera possesses is not availed of."

The writer then goes on to point out the importance of suggesting the general complexion, whether blond or dark, of a sitter. "Mr. Cole can reveal to you," he says, "by his masterly use of the tool the very brushwork in the painting he copies; is it not time that a master like him should have discovered some means of indicating that Macaulay's hair was almost corn-yellow, that Tennyson's was very dark, that Bismarck was blond and Garibaldi auburn-tawny? If you look at the woodcuts of those celebrities, you find no clue to these vital physiological facts; you get, at most, only cranial structure and facial contours and expression. And yet in heraldry, the employment of a few conventional lines or stippling discloses at a glance the colors of an engraved coat-of-arms. Experimental psychology is constantly inventing new ways for measuring and registering the most complex human sensations, and for demonstrating the almost fatal relations between physical and psychical qualities. Cannot portraiture, in the forms I have briefly referred to, extend the scope of the testimony it brings, without in the least infringing upon the claims of art?"

"If it be objected," he concludes, "that to follow the scheme here outlined, or any other, would bind painters and engravers by too many conventions, we need only reply that at bottom all imitative arts depend on a few generally accepted conventions. In painting, what are the devices for simulating distance or relief, if not conventional? Assuredly, it is not too much to expect that such significant facts as a man's size and complexion will not forever be ignored by whatever form of portraiture he may be represented. I hear my good friends the painters and photographers and engravers declare firmly, 'Impossible!' but I have seen so many of yesterday's impossibilities become to-day's commonplaces, that I am foolhardy enough to hazard the suggestion, and to hope that to-morrow may see it carried out."

We, too, hope it may!



OUR valued special contributor, Mr. C. H. Claudy, has a suggestive, sensible article on "How to Make Child Pictures Indoors," in a recent number of *The Home Companion*, which is also very happily illustrated. "The great trouble with the majority of photographs of children made indoors," he says, "is that they are hard—hard, staring whites, deep, sombre-looking blacks, no middle tones, and nothing lifelike about the print, as a result. They are hard because they hadn't enough light. There are two ways of getting enough light in an indoor picture. One is by taking some time—several seconds—to making the exposure in the camera, which allows the relatively weak indoor light time to act; the other way is to provide enough light in the first place to allow a quick exposure. To the first way of doing it there is an all but insurmountable objection. When several seconds are taken for the making of the picture, it is required that the subject be still. If the subject moves, there will be a duplication of the subject



on the plate or film, and the picture is spoiled. With grown people it is easy enough—but children, particularly little children, cannot or will not stay still for even one second, let alone several.”

He then goes on to describe the practical methods employed by him in successfully photographing children indoors, concluding with the following sensible admonitions. “Sometimes you will forget some one of the particulars of position, screen, light, time of day,” he writes. “And they are all important. You must have a bright, sunshiny day, you must have a good large white screen, and you must, must, must have small contrasts and light clothes, backgrounds, etc., for the picture, otherwise the time you can give and not get movement will be too short for the securing of details in shadows, and the resulting picture will be hard, of the “soot and whitewash” variety. \* \* \* The subject must be close to the window, it must be a bright day, and the screen must be large and close.”



IF you like THE PHOTOGRAPHIC TIMES won't you mention it to an interested friend. We are always glad to send a sample copy to the address given us by any subscriber.



DINNER TIME! (A tail piece.)

B. W. Kilburn.

# Photographic Reviews

We are in receipt of the first five volumes of the Self-Instructing Library of Pictorial Photography, issued by the American School of Art and Photography, of Scranton, Pa. We understand the library is to contain eight volumes in all, with a possible addition of two more of a supplemental nature.

It has been an exceedingly difficult task to complete the information comprised in this series, but the publishers seem to have accomplished this, with but exceedingly few errors, and the library is fully worthy of a place with the best of the literature issued for the guidance of the photographer, professional or amateur.

The volumes are well arranged, illustrated, and printed, and substantially bound in boards, with leather backs; the contents of the volumes received being as follows: Volume I, Elementary Photographic, Complete; Volume II, Negative Developing, After-Manipulation; Volume III, General Exterior Photography, Composition, Lenses; Volume IV, Photographic Printing, Complete; Volume V, At Home Portraiture, Flash-light, Interiors, Copying, Enlarging, and Lantern Slides.

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"Composition in Portraiture," by Sidney Allan. Published by Edward L. Wilson, 122 East 25th street, New York City. Price \$3.00, postpaid.

This is a cleverly written and constructed volume, telling in Sidney Allan's best style, how to know and produce portraits correct in composition. The book is splendidly illustrated and should be in the hands of every photographer interested in the production of artistic portraits. We take it that his book comprises the series of articles on composition originally printed in Wilson's Photographic Magazine.

The ever welcome Penrose Pictorial Annual is at hand. The volume for 1908-09 is fully up to the standard of previous volumes and is replete with valuable information for the process worker and for all advertisers and illustrators making use of mechanical reproduction processes. The book includes two hundred and eight pages of text matter, is splendidly printed and illustrated, and well bound in cloth, with decorative cover. Messrs. Tennant & Ward, New York City, are the American agents.



We came across the above excellent picture of our old friend, the late J. B. Pelgrift the other day; who was for so many years the most popular salesman of photographic goods on the road. It is such a characteristic likeness of "Ben" that we felt sure many of the TIMES readers who were his friends would be glad to see it in these columns.





# Monthly Foreign Digest

TRANSLATED BY HENRY F. RAESS.

## PIGEONS AS PHOTOGRAPHERS.

Photographs have been successfully taken in Germany with cameras fastened to carrier-pigeons. The use of birds for this purpose, we are told by Dr. Alfred Gradenwitz in *The Technica World Magazine* (Chicago, January), originated with a Cronberg apothecary, Dr. Neubronner, who for years has trained pigeons to carry packages of considerable weight to and from his shop. Dr. Neubronner finds that a pigeon can carry a weight of 75 grains, and if this be attached to its back, where the bird is strongest, can transport it quite easily to distances of 60 to 90 miles. Dr. Gradenwitz tells us:

"Now it so happened that a pigeon that used to be quite punctual, remained fully a month on its way, so that the question arose as to where it might have stayed in the mean time. In order to decide this, it occurred to Dr. Neubronner that he might attach to his pigeon a small photographic camera, allowing some distinct views to be taken during a flight of about 20 meters a second.

"After testing this camera from an express train, Dr. Neubronner proceeded to perform his first experiment on carrier-pigeons as photographers, and the first pictures, which were two by two centimeters in size, were considered quite satisfactory as preliminary results. As the inventor soon realized the scope of this idea, he ordered from a good mechanic a larger camera with a better objective and films of four by four centimeters, with a view to further improving those views. This camera having been fixed to the pigeon's breast with a thin board of hard wood, was kept in position on the back of the bird by means of straps. A small india-rubber ball, allowing the air slowly to escape, would effect the instantaneous opening of the shutter in due time. As the air issued from the ball the latter collapsed more and more,

while disengaging the shutter at regular intervals, which were readily predetermined. Dr. Neubronner was thus able to secure eight consecutive views, but the capacity of the apparatus is likely to be increased up to 30 views, so that, with intervals of half a minute, a distance of 15 kilometers could be covered nearly continuously. As a pigeon is able to transport 75 grains to a distance ten times as great, no essential difficulties will be met with in carrying this idea out in practice. It is interesting that the German patent office, owing to the prevalent erroneous views as to the small carrying capacity of pigeons, should at first have been rather skeptical in regard to Dr. Neubronner's invention, granting the patent only after being satisfied of his claims by the demonstration of some photographic records actually taken by pigeons."

This process would seem to be specially adapted to taking photographic records from a bird's-eye perspective, and the German War Department soon became interested. Dr. Neubronner was entrusted with the taking of views from two kilometers distance of the Tegel Water Works, which are quite similar to a fortress. Being unable to use any local dove-cote, he built the transportable cote shown in one of the photographs. A darkroom on the car allowed the pictures taken to be developed immediately. The pigeon during its ascent is able to see to 20 miles distance. We read further:

"On the occasion of a lecture recently delivered at Cronberg, Dr. Neubronner exhibited a carrier-pigeon equipped with his apparatus, as illustrated herewith, as well as some pigeon pictures magnified on a screen. Special interest was aroused in some views taken of the park in Friedrichshof Castle, accessible to nobody, which strikingly demonstrated the possibility of using carrier-pigeons for obtaining pictures of beleaguered forts.

# Among the Camera Clubs

[Officials and other members of Camera Clubs are cordially invited to contribute to this department items of interest concerning their clubs.—THE EDITORS.]

## CAPITAL CAMERA CLUB, WASHINGTON, D. C.

The Capital Camera Club is, perhaps, the most cosmopolitan organization of its kind in existence for its hundred odd members, coming from every section of this continent, represent almost every variety of creed and opinion; the average of culture is rather high, some pursuing special lines of study; there is a broad tolerance and very rarely any unpleasant friction. In one respect it is most unique; while a strong club, all attempts to develop its social side in the past have failed, due to its heterogeneity; the photographic interest has completely dominated every other and its members have always cheerfully worked hard to advance it. It has been essentially a working club.

But recently there have been signs of a great change. It has been thought well to have some kind of an entertainment which would bring the members together and make them acquainted; it was hoped that this would stimulate those who were losing their interest and spur the others on to still greater efforts. A special committee was appointed for this purpose with instructions to give the club the best entertainment they could. Thursday, January 21, 1909, was selected for the experiment but the committee maintained a complete silence as to its plans. Soon little placards appeared around the club rooms, following one another at intervals of a few days, reading:

I-21-09

Remember to keep it open!

I-21-09.

Ask Mr. Lowe!

I-21-09.

Ask anybody!

I-21-09.

Just a good time!

"Just a good time!" It was no idle boast on the part of the committee. Every one was so curious to learn what had been provided that nearly all the members came and the club rooms were quite crowded. One

of the greatest surprises was the large amount of really good talent discovered in the club but, unfortunately, much of it too late to be made available. Mr. R. W. Magee, the President, made a brief address, setting forth the object and character of the entertainment. A prominent music firm kindly loaned the club a fine Autotone piano on which Mr. Morrell rendered a number of fine classic selections which were much appreciated; Dr. Stewart also played a few numbers. Dr. John R. Barber and Miss Woodward sang a few duets and received a number of encores, and Dr. and Mrs. Diefenderfer gave some cornet solos with piano accompaniment. This part of the programme was very enjoyable, indeed.

The next feature of the programme was an exhibition of lantern slides in which many of the members were represented and it was, to many, the most interesting portion of the entertainment. Mr. E. B. Thompson, for many years a member of the club, kindly loaned his electric lantern, and much of the success of the exhibition was due to his skill in operating it. The first attempts of some of the members at lantern-slide making were shown and many of them were surprisingly good. Dr. John R. Barber, a new member, had half a dozen slides, the very first he had ever made, which were extremely good, both technically and pictorially. There were a number of colored slides by Mr. C. A. Philips, his "View of the Washington Monument from the Treasury," being especially fine. Mr. E. B. Thompson was represented by a number of very fine slides of the Rocky Mountain region and the Pacific Slope. Messrs. C. E. Fairman, Dr. Wm. P. Herbst, F. M. Boteler, W. S. Adams, Wm. F. Peabody, P. H. Christy, F. C. Crow, W. T. Wade, W. O. Engler, H. S. Barber, and a number of others had contributed slides, some of which were of great pictorial merit.

At the conclusion of the lantern-slide exhibition the members repaired to the studio



where an excellent lunch was served. Dr. Wm. P. Herbst, one of the past presidents of the club, acted as toastmaster, and called upon Mr. Charles E. Fairman to tell something of the early history of the club.

Mr. Fairman stated that he first learned of the existence of the club through a notice in a newspaper of its first exhibition, a few months after its organization, and soon after he had become a member. At the present time there were no charter members of the club remaining and for some years past he had claimed to be the dean of the club, a title which no one had dared to dispute. At that time the club rooms were on the fourth floor of the Franc building, on the corner of Seventh and D streets, up three long flights of stairs. A photographer who had established himself there had failed; some of the amateurs of the city, feeling the need of an organization to further the interests of photography, and, finding this gallery (for the term studio did not come into vogue until some time later) for rent at fifteen dollars a month, thought if they could get fifteen together, each paying a dollar a month, they could rent this studio and organize a club. They had to do their own janitor work and, in order to keep the club afloat, at times it was necessary for them to go down into their pockets for considerably more than this amount. The club was originally limited to twenty-five; the limit has been successively raised to forty, sixty, a hundred, and now there is none at all.

The first exhibition was quite a notable one. Most of the prints were sharp and full of fine detail with baldheaded skies. One group of pictures of wild western life, very sharp and full of detail, particularly typical of that period, especially impressed him. They had been around the club for sometime but, unfortunately, seemed to have been lost. The Misses Needle, of Baltimore, had loaned some platinum prints which were quite a novelty at that time and were really good. Only the hot developed platinum was then in use. Ever since that time the Capital Camera Club has each year held an exhibition and, in point of continuous existence, is the oldest art organization in the District of Columbia. Since its organization photography has made wonderful advances but, in the midst of our successes, we should bear in grateful remembrance the photographers of forty years ago who, at-

tempting to make pictures with their imperfect art, had made possible the pictorial photography of to-day.

Dr. Herbst next called upon Mr. C. Francis Jenkins, who had caused people to spend more nickels than any other man in America. Mr. Jenkins reviewed briefly the history of the moving picture machines, from the first experiment he had made in the old club rooms until the present time. It was a most fascinating branch of photography, bringing in the aid of so many other sciences, that only one who was willing to spend his all, should seriously take up its study. Recently great advances had been made; the process of taking moving pictures in natural colors had been about perfected and the problem of stereoscopic projection without the use of special viewing apparatus, seemed on the point of solution. The moving picture machine of the future, in perfect synchronism with a greatly improved phonograph, would produce plays and operas with great fidelity at a comparatively small cost. There was about \$25,000,000 invested in the business in the United States and about 20,000 dime and nickel theatres and, in spite of the agitation against them, they had come to stay.

Mr. Peabody, Mr. Boteler, and some others made enjoyable remarks and Mr. Charles Eby rendered two exceedingly good recitations. The hour being late the entertainment came to a close. It was a most successful event and reflects great credit on Chairman Lowe and his committee. It is proposed to have other evenings of this kind and it will be interesting to see whether these efforts will be more successful than those of the past. There is much to encourage the officers in the hope that they will. This seems to be the most satisfactory entertainment the club has ever had.

FRANK W. VEDDER, *Secretary*.



WISCONSIN CAMERA CLUB, MILWAUKEE, WIS.

EDITOR PHOTOGRAPHIC TIMES.

*Dear Sir:*—Our club has been going through a reorganization process; our present officers are: President, Dr. F. H. Berry; Vice-President, Art. Liger; Treasurer, R. I. Washburn; Financial Secretary, R. S. Vernon; Corresponding Secretary, H. F. Dehn.

DR. F. H. BERRY, *President*

## JAMESTOWN CAMERA CLUB.

At the meeting of the Jamestown, N. Y., Camera club in its rooms in the new Gifford building, J. M. Cushman gave an interesting paper on the Chemistry of Silver Salts. The dates for the annual exhibit have been set for March 2, 3, and 4 and an effort will be made to make the occasion superior in every way to the successful exhibition held last year.

Outside camera clubs will be invited to compete for a silver cup and all amateurs of this city will be invited to enter the competition for a mission loving cup. The members themselves will be engaged in the contest for honors only as last year.



## LENS AND BRUSH CLUB.

The Brockton, Mass., Camera Club is now the Lens and Brush Club, the Brush artists having connected themselves with the club, therefore the change of the name.



## NEW BRITAIN CAMERA CLUB.

President, G. C. Atwell; Vice-President, E. H. Start; Secretary, E. A. Sheldon; Treasurer, H. P. Richards.

The second regular January meeting of the New Britain Camera Club was held on Tuesday evening, January 26, at the home of the Vice-President, Mr. E. H. Start, No. 1 Squire street, Hartford. The meeting was called to order by the President. The Secretary read communications from the American Lantern slide Interchange; the PHOTOGRAPHIC TIMES Publishing Co., and the Jamestown Camera Club. The regular order of business was omitted.

An interesting paper on three-color process work was read by President Atwell. The meeting was followed by a supper and smoker which was greatly enjoyed by the members and guests. A vote of thanks was tendered Mr. Start.

The New England Photographic Exchange has a membership made up of various camera clubs throughout New England, of which the New Britain Camera Club is one, and its object is the exchange of photographic work among the clubs of which it is composed.

The Exchange holds a meeting but once each year, and at this meeting elects a member club to act as manager for that year, said managing club for the last two seasons having been the New Britain Camera Club.



## HAVERHILL CAMERA CLUB.

The Haverhill Camera Club held the regular monthly meeting at the club parlors, Tuesday evening, January 19th, with an average attendance. President Rivers presided and Secretary Philbrick read the records of the previous meeting, also several communications received since the last meeting, which were disposed of in the regular manner. Chairman Burke and other members of the exhibition committee have already formulated plans for the annual exhibit of club work which is held each year in March at the studio, and the Secretary was asked to notify all members to have their work in readiness for the committee so they may estimate the hanging space and provide for every one's work in the best manner possible. The members hope to eclipse, if possible, the last year's exhibit when some 453 subjects were hung on the walls and inspected by several hundred friends. Some of the members expressed a desire to join the Secretary in a snow-shoe trip with their cameras, but all decided that they would have to first have the snow. No special matters coming up for action, the meeting was adjourned till the next regular night, the third Tuesday in February.



## PHOTO PRINT EXCHANGE.

The "International Photo Print Exchange" is an International Association of Secretaries of clubs in different countries. I am the only resident member in this country—owing to absence I have not done much in photo work in late years. However, I shall be very glad to open out when the spirit moves and if there are any worthy results you shall have them.

The post office at Beach Bluff is abandoned (substantially.) So all my mail comes to *Beacon Chambers, Boston, Mass.*

WALTER SPRANGE.



# Items of Interest

The Executive Committee of the Photographers Association of America met in executive session at the Powers Hotel, Rochester, N. Y., January 12, 1909, to arrange for the 29th Annual Convention.

All officers present:

F. R. Barrows, president; A. T. Proctor, 1st vice-president; J. H. C. Evanoff, 2nd vice-president; L. A. Dozer, treasurer; G. W. Harris, secretary.

Report of Secretary.

Received on old accounts.	\$ 50.00	
Received for floor space..	2,190.00	
Received for desk space..	325.00	
Received for advertising..	882.00	
All other privileges.....	200.00	
		<hr/>
		\$3,647.00
Paid to F. R. Barrows		
Treasurer .....		\$3,647.00
Outstanding account .....	\$ 15.00	
Treasurer's Report:		
Cash on hand, January 1, 1908....	\$4,838.19	
Received from membership dues...	2,074.00	
Received from secretary .....	3,647.00	
Received from sale of ladies' pins	51.50	
		<hr/>
		\$10,610.60

Disbursements:

Paid out on vouchers No. 737  
to 842, inclusive ..... \$5,911.95

Balance on hand, January 1st, 1909 \$4,698.74

President Barrows appointed L. A. Dozer and G. W. Harris to audit accounts of secretary and treasurer, which were found correct, and approved.

It was decided that the 29th Annual Convention of the Photographers' Association of America be a six days' session, July 19, 20, 21, 22, 23, and 24th, 1909, in the Rochester convention hall, Rochester, N. Y.

The Seneca Hotel was selected as official headquarters for the convention.

Upon motion it was decided to again conduct a school of photography—demonstrations to be made by leading American photographers.

It was decided that we give a day for visiting the photographic manufacturing interests of Rochester.

It was agreed that we set apart an evening for the discussion: "Does our Constitution and By-Laws Need Revision?"

Moved and seconded that the Association set aside \$100 for the best invention, process, or appliance pertaining to photography, that has not heretofore been exhibited at a National Convention.

It was decided to adopt an extensive plan of advertising in order to increase our membership. The secretary was instructed to bring to the attention of every professional photographer in the United States the advantage of attending the Rochester Convention.

The President appointed a committee of three members who have signified their intention of attending the International Photographic Exposition at Dresden, Germany, to officially represent the P. A. of A. at that meeting.

Owing to the jealousies and ill-feelings caused by competitive exhibits and feeling that a more fraternal spirit will prevail by not giving prizes, it was decided that for the best interests of both photographers and manufacturers, the 1909 exhibition is to be wholly complimentary, no prizes whatever being offered.

The following rules and regulations were ordered to govern the exhibit of the convention.

## RULES AND REGULATIONS.

(1.) Exhibitors are requested not to exceed six prints in their exhibit—no other restrictions.

(2.) Application for exhibition space must be made to First Vice-President, A. T. Proctor, Huntington, W. Va.

(3.) All exhibits must be sent prepaid to A. T. Proctor, First Vice-President, Rochester, New York, care of Rochester Convention Hall, and must reach Rochester on

or before July 10, 1909. Any exhibit not having express charges prepaid will not be accepted.

(4.) The Association will not be responsible for any loss or damage to pictures in its charge, but special precaution will be taken by the committee to insure the safe return of all exhibits.

(5.) No exhibit shall be removed from the hall until after the close of the convention. Exhibitors who desire to personally take charge of, or remove their exhibit, may do so only by permission of A. T. Proctor, Chairman of the Hanging Committee.

(6.) This exhibition being a complimentary one and the photographs being solicited with the understanding they are to be returned to the rightful owners, all exhibits will be returned to them intact at the close of the convention.

(7.) All exhibits are to be hung by States.

The following list of committees were appointed by the President for 1909:

Hotel and Accommodations, Evanoff, Harris, Dozer; Entertainment, Evanoff, Harris, Proctor; Decoration of Hall, Proctor, Evanoff, Harris; Membership Buttons, Dozer, Proctor, Evanoff; Press, Harris, Proctor, Dozer; Printing and Advertising, Harris, Evanoff, Dozer; Information, Dozer, Harris; Transportation, Evanoff, Proctor, Dozer, Association Annual, Proctor, Evanoff, Barrows; Local Press and Entertainment, Mock.

It was suggested that the various organized bodies of professional photographers be invited to send a delegate to the Rochester Convention to devise ways and means of affiliating the National and other Photographic societies that they may co-operate together in advancing their common interests.

G. W. HARRIS, *Secretary*.

\* \* \*

An exhibition of the Curtis Indian pictures and volumes was given at the Hotel Plaza, beginning Monday noon, January 25th. This remarkable series of pictures, which is attracting so much attention in Europe and America, has been greatly enlarged by the addition of new subjects to the collection since any public display has been made. Among the tribes pictured are the Mandan, Arikara, Sioux, Apsaroka, Atsina, Hidatsa, Apache, Navaho, Jicarilla,

Pima, Papago, Mohave, Qahatika, Maricopa, Blackfoot, Acoma, Nez Perce, Santa Clara, and Taos. The exhibition was personally attended by Mr. Curtis, and was given under the patronage of: Mrs. Douglas Robinson, Mrs. Frederick W. Vanderbilt, Mrs. George Jay Gould, Mrs. W. Bayard Cutting, Mrs. William Douglas Sloane, Mrs. Robert C. Morris, Mrs. Frank M. Avery, Mrs. J. Archibald Murray, Mrs. John Henry Hammond, Mrs. Theodore Douglas Robinson.

Speaking of this collection of pictures, President Roosevelt said that in Mr. Curtis we have both an artist and a trained observer, whose pictures are pictures, not merely photographs; whose work has far more than mere accuracy, because it is truthful. All serious students are to be congratulated because he is putting his work in permanent form; for our generation offers the last chance for doing what Mr. Curtis has done. The Indian as he has hitherto been is on the point of passing away. His life has been lived under conditions through which our own race past so many ages ago that not a vestige of their memory remains. It would be a veritable calamity if a vivid and truthful record of these conditions were not kept.

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#### CAR FOR THE TRAVELING PHOTOGRAPHER.

Like the war automobile and the house car or motor salon of the supra touring order, various elaborate applications of the motor vehicle to the uses of mankind are from time to time appearing. Quite the latest of these, according to *Motor*, is the photographer's car, which is the invention of a Frankfort-on-Main genius. On a motor chassis of special construction is mounted a roomy closed body containing a darkroom fully equipped, together with storage space for a large amount of paraphernalia. Apart from the value of such an arrangement to the traveling portrait artist, it would seem that the war correspondent and news photographer well might utilize the idea to profitable advantage.

\* \* \*

According to Paar, blue prints may be toned black by placing the prints, after they are well washed, in a one to two per cent. of silver nitrate solution until the image has faded, then washing again and developing with ferrous oxalate developer.—*Apollo*.



## REMINISCENCES OF B. W. KILBURN

BY AN OLD FRIEND

(In the *Littleton Courier*).

As I recall the life and character of B. W. Kilburn, the strongest characteristic which stands out in my memory is, perhaps, his dauntless courage, physical and moral. Many men have the former, fewer the latter; but he was plentifully endowed with both, and, as it seems to me, to an equal degree.

In speaking of this subject once, in connection with his experience in that desperate night charge up the hill at Fredericksburg, he said:

"True Courage is Will Power; you know the danger, you *fear* it; but you will to go on!"

To me, however, he never seemed to realize what fear really was. I recall on one occasion, when hunting together with another companion, we three came upon a wild, hill-pasture, where we soon discovered an angry bull. The enraged animal did not long leave us in doubt as to his intentions, but with lowered head and blazing eyes made straight for our party. Two of us broke incontinently for the nearest trees (as most would have done under the circumstances) calling to him:—

"Run, Ben, run!"

the which he had no intention of doing; but standing his ground coolly and quietly, he waited the onward rush of the infuriated beast, until he was within but a few feet of him, and then, carefully taking aim, fired just above the bull's head, so as not to injure him, but the blinding flash of his gun succeeded sufficiently in checking the mad charge of the enraged animal. As we rather sheepishly descended from our retreat in the trees, Mr. Kilburn whimsically remarked, as if to himself:—

"I should like to see any bull drive *me* up a tree!"

At another time I was fishing with him alone on the upper waters of the Androscoggin, when we came upon a sort of encampment of three rather rough looking fellows, half tramp, half outlaw, who cast covetous eyes on our good-sized string of pickerel, and perhaps had in mind our watches and any loose change, which might be about our

clothes. At any rate, they cowardly set their fierce-looking dog upon us. I must confess to considerable personal trepidation, as we had no guns with us at the time. But not so my old friend. As the dog drew within reach, snarling and snapping, he caught the brute on the toe of his heavy boot, and kicked him, howling, several feet to one side. Then, striding forward as if to administer the same treatment to his masters, he angrily advanced only to see the three bullies precipitately scatter, in three different directions. I can hear now his amused, low chuckle, at their flight.

The older inhabitants of Littleton, who lived here when he was a boy, remember how he captured, alive, a good-sized stag in winter, overtaking the plunging creature on snow shoes, and securing him only after the most desperate encounter.

His ascent of Mount Washington in mid-winter to rescue the government observatory officer, and his hasty trip to Washington at the outbreak of the Civil war, as a personal volunteer, mentioned in the biographical sketches of the local press one week ago, are other and characteristic instances of his self-forgetting courage.

In camp he was always doing his own share and that of at least one other, in preparing the food, clearing up thereafter and carrying the loads. On one occasion he carried, for a considerable distance, on his own strong back, a young companion who had been injured in the woods.

In his prime, Mr. Kilburn was the best long distance walker, and mountain climber I ever met; he was an Indian for endurance, and even after 60 years of age, it took a good man, many years his junior, to keep up with him on a day's tramp. On such occasions he would laughingly say:—

"I am usually near the end, at the beginning of a tramp, but nearer the front at the close of the day."

And so it usually was, laden though he was likely to be with more than his share of the loads.

And what a shot he was before his sight

failed! I have seen him shoot off the head of a flying partridge with his rifle, and think it no great feat of markmanship. And he was almost as good with the pistol. He took great delight in his armory of guns, rifles, etc., many in number, which he personally looked after in a place especially made for them in his manufactory. Here he kept, too, with sentiment characteristic of the man, the foundry hammer on which he inscribed this explanatory legend:—

"With this hammer I earned my first dollar. B. W. K."

Mr. Kilburn's was essentially a poetic nature. His temperament was artistic, a rare combination with those qualities of dauntless courage, which he inherited doubtless from his heroic pioneer ancestor, John Kilburn, of Walpole. He passionately loved music, especially singing, and would willingly travel all the way to New York to hear a famous vocalist. Campanini was his favorite and he would make almost any sacrifice to hear him, if opportunity offered. I have seen his eyes fill at hearing a favorite song on the street—"Kathleen Mavourneen," "The Last Rose of Summer," or "Home, Sweet Home."

And how keen was his delight in pictures, whether on canvas or in nature. If he saw a particularly beautiful and inspiring sight in nature, he would want one of his artist friends to go there and paint it. In this way he obtained many of the noblest canvases in his splendid collection of American landscapes.

I shall never forget his enthusiasm over one notable display of nature's beauty, which I had the privilege of beholding with him. It was a sunrise in mid-winter, back of Mount Washington. We rose that morning at 3 o'clock and after an early breakfast, drove to Wing Road, where we took the logging train which left there for the Base, at about 6 o'clock. As we approached the mountains, the sun was just flooding the Summit of Mount Washington itself, with a glory of crimson and gold, completely enveloping its snow-covered dome with a flame of transcendent color. The Summit was kindled, as it were to a glorious semblance, not of the earth:—

"Look! look!" he said, in the excitement of his enthusiasm, "Look at the Glory of the Celestial Hills!"

It was a sight which I shall never forget, nor can I ever forget his fervor at beholding it.

The titles to many of his pictures indicate that essentially poetic nature, to which I have referred. He would sometimes laughingly remark that:—

"It is the titles to my pictures which make them sell." Here are a few characteristic ones recalled at random:—

"The Smile of the Great Architect."

"The Glory of the Everlasting Hills."

"The Light of the Day to Come."

"Fairy Frostwork."

"I breathe Inspiration."

"Lift up Thine Eyes."

And underneath a group of school boys at their sport:—

"Which One Will be President?"

His tastes for the best in literature and the drama, was as true as his taste in the arts of music, painting and sculpture. He instinctively turned to the classics, as the most worth while, and genuinely loved them best of all. He preferred the plays of Shakespeare, but cared only to see the best actors in them. I well remember how lost he was to all but the noble lines of Hamlet, when we saw that Glorious Tragedy together, as enacted by Booth:—

"Why L—" he said, as we left the theatre together, "I shall have to make a hundred negatives before I can recover from the effects of that play!"

But I become garrulous, I fear; I could go on with anecdote and reminiscence, until space should be exhausted, if not, indeed, the patience of my readers. Suffice it to say, in conclusion, that this man's nature was a rare combination of the gentle, the brave, and the true. He had a heart of pure gold, a conscience as clean as a child's, and a soul as deep and transparent. We can repeat of him, the noble words of Mark Anthony over the body of the dead Brutus:—

His life was gentle; and the elements  
So mixed in him, that Nature might stand up,  
And say to all the world, This was a Man!



# Trade Notes

[Manufacturers and dealers in photographic goods and supplies are urged to send us descriptive circulars of their new products for presentation in this department.—THE EDITORS.]

One of our advertisers writes us that a canvas among their customers, shows, that the sales in January of postcards, especially the local view cards, far exceed the previous years.

James H. Weaver, of the National Color-type Co., of Cincinnati, makers of view cards, says, that the past year has been the best in their history and "What might have been" if general business had been normal. As the general business depression of 1908 is passed the outlook is exceptionally bright and the way our orders are being booked shows that this will be the banner year.

Some of our customers who carry postcards as a side line write us that it was actually the postcard business that pulled them through the hard times of 1908, and that the postcard business for the summer months will be the wonder of the age.

The German manufacturers say of the postcard business in the U. S. that they only get thousands where they used to get millions.

Why because the "millions" are now made in this country, and not because the business has dropped off.

I absolutely know that more cards are being sold in the U. S. now than when the Europeans were getting their orders by the millions.

The American business man is too full of energy to wait from four to six months for cards when he can get them at home in two to four weeks, even if he has to pay a dollar or two more for the home cards.

\* \* \*

Wellcome's Photographic Exposure Record and Diary for 1909, in spite of the apparent perfection of previous editions, contains new and interesting features.

The article on exposure is remarkable for the large amount of definite information condensed into its twenty-eight pages. This is secured by confining attention to points which are of real importance to the photographer in practice. In fact, the practical

nature of the information throughout the book is one of its outstanding features. Obviously it is compiled by those who know precisely what information the photographer needs in his work, and understand the art of presenting practical information without waste of words.

Two new features of the exposure article are the inclusion of a speed test for over 80 bromide papers and lantern slides. This list is, we believe, quite unique, and gives information which is not obtainable elsewhere. It will be of great utility to photographers who use more than one make of paper or plate for different purposes or effects, because, when once the correct exposure has been found for any bromide paper or lantern plate in the list, that for any other speed or make can be ascertained at a glance without further trial or waste of material.

\* \* \*

## WHY NOT FACTS INSTEAD OF FANCY?

It is well settled that developing papers are the papers of the present, and while all, or many, of the older processes will find a place for certain and determinate uses, the great bulk of photographs are and will be made, for some years to come, on developing papers. Is it not time, therefore, for some manufacturers to stop making extravagant claims for their special brand of developing paper; claims which are apt to throw the worker into confusion and to deter many refractory, but honest photographers from embracing the great advantages offered by developing papers? For instance, in a recent number of a "photographic weekly" there is an article by a manufacturer of paper, claiming that their brand is made in thirty-four grades, all of which are necessary if the photographer is to get the best there is in each particular negative. To try thirty-four grades of paper alone before deciding which is the one best adapted to the negative from which he is to print,

is enough to give a busy man nervous prostration. In support of the claims advanced in the article, the manufacturer has recourse to a petticoat argument. Women in general and the photographer's wives and daughters may have money and time to select hats, dresses and petticoats galore and to lock up a little fortune in a wardrobe, but it will not be so very long if their husbands have to waste their money earning time to try thirty-four grades of paper, to say nothing of the necessity for locking up money in a stock of thirty-four grades in different sizes. I doubt if a photographer would even consider such a proposition, as he is not as poor a business man as some will try to make him out. I have used different brands of developing papers and am at present using Cyko. I do not need thirty-four grades, inasmuch as Cyko (Red Label) will do all the work that is required in the average gallery. Now and then a bit of Blue Label or Yellow Label Cyko comes handy for an excessively soft negative and for enlarging. In fact, when I was using the old printing mediums and before using Cyko, I had to keep a stock of Collodion Matte paper, black and white Platinum, Sepia Platinum, Eastman Bromide and some Glossy Gelatine paper. Now I make my black and white prints, Sepia prints, glossy prints, enlargements, etc., all on Cyko (Red Label). I use more paper than I ever did before, but of one kind only, without wasting all day making selections and shifting chemicals. I make my Cyko Sepia prints as follows: I make the black and white print a shade darker than if it were to be finished in that color and after fixing it and thoroughly washing it, I place it in a bleaching solution and allow it to remain in it until the deepest shadows have turned to light brown. The bleaching solution is prepared as follows:

Water .....	½ gal.
Potassium ferri-cyanide...	1 oz.
Potassium bromide .....	1 oz.

For use, take one part of stock solution and

two parts of water, then add one drop of aqua ammonia to each two ounces of dilute solution. After removing the print from the bleaching solution it must be rinsed thoroughly in fresh water and then placed in the re-developer prepared as follows:

Water .....	16 ozs.
Sodium sulphide (not sulphite) .....	1 oz.

For use, take one part of stock solution to fifteen parts of water. In this solution the faint image will immediately commence to turn to a warm brown tone or sepia, gradually deepening until it regains its former strength and brilliancy, only that the black and white is turned to a sepia tone. A final washing is then given the print for, at least, one-half hour. When I desire to produce sepia prints and intermediate tones up to a warm black, I use a tone controlling solution, after taking the print out of the bleaching solution and before placing it in the redeveloper. The controlling bath is prepared as follows:

Metol hydrochinon developer	
pared according to the	
Cyko formula .....	8 ozs.
Water .....	16 ozs.

Add sixteen drops of a saturated solution of bromide.

This solution will slowly bring out the image and the tone will depend on the length of time the print is allowed to remain in this controlling developer. When the tone desired is reached, the print is rinsed in acetic acid water (acetic acid one-half ounce, water thirty-two ounces) so as to immediately check the action of the developer. The print is then washed in running water for about fifteen minutes to remove the developer from the film, after which the re-development is completed as before mentioned.

I will, with the permission of the editor, explain my method for making enlargements in the next issue.

A. W. OSBORNE.





# Classified Advertisements

Advertisements for insertion under this heading will be charged for at the rate of 25c. a line, about eight words to the line. Cash must accompany copy in all cases.

Copy for advertisements must be received at office one week in advance of the day of publication, which is the fifteenth of each month. Advertisers receive a copy of the journal free to certify the correctness of the insertion.

**THE PHOTOGRAPHIC TIMES PUBLISHING ASSOCIATION.**

**GEORGE B. CARTER, President.**

**D. RANDOLPH COOK, Secretary and Treasurer.**

*Rates for display advertising sent on application.*

**135 W. 14th Street, New York.**

## NOT IN THE TRUST.

**We sell CAMERAS of every description**

Seneca, Korona, and any Camera made by the TRUST can be purchased at a discount.

**SALE AGENTS for ARTURA, CYKO, ARGO, and SELTONA PAPERS.**

**New York Camera Exchange, 114 Fulton Street.**

*Write for Catalogue.*

**FOR SALE**—Best Studio in city of 15,000. Excellent business town in central New York. Details given. Address STAR, care of THE PHOTOGRAPHIC TIMES.

## FLASH LAMP FREE.

For 50c we will give three months trial subscription and one Nichols Hand Flash Lamp; or for 25c, three months trial alone. It costs money to make experiments in advertising, but we save you money by giving other men's experiments. In our December No. Mr. Howarth, Clinton, Wis., tells how he made \$137.75 with an expense of \$2.95.

**St. Louis and Canadian Photographer,**

**911 N. Sixth Street, Room 2.**

**St. Louis, Mo.**

**\$2.00 a year.**

**Established 1877.**

## POST CARD VIEWS

of your own city,

Two Colors,

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Send for Samples.

**Our Hand colored Cards** are the best made in America.

Cards made from any fair photo, and delivered in 2 or 3 weeks.



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**CHEAP FOR CASH.**—One of the most complete studios in the South, including double lot 100x140 feet fully set to fruit and ornamentals; buildings, stock of mouldings, mounts, etc. Rapidly increasing business, in center of corporation of a live, growing town of 1800; large territory and no opposition. Enclose stamp for particulars, no postals answered. C. E. PLEAS, Chipley, Fla.

**CASH PAID FOR PHOTOGRAPHS—**

We will publish a list of over 2,000 photographs for which we will pay cash. See camera page in The Illustrated Review. Sample copy ten cents. Three months time subscriptions fifty cents. THE ILLUSTRATED REVIEW, Schiller Bldg., Chicago.

**CORRESPONDENCE CAMERA CLUB**—Lots of fun! Big success; members everywhere; expert advice and information bureau; Prints exchanged; supplies at reduced prices; camera and lens "exchange." Send your membership fee (50c.) today. P. MITCHELL, 215 W. 34th st., New York

**AT A GREAT SACRIFICE**—A 5 x 7, also a 4 x 5 plate Camera; both new and in perfect condition. Address Box 57, Hightstown, N. J.

**FOR SALE.**—Very desirable Photo Gallery, low rent, steam heat. Town of six thousand. No opposition. Address, CHUBBUCK, Rock-away Beach. N. Y.

**MODEL STUDIES**—Women, from life. W. G. SILVERNAIL, 253 First Street, Pittsfield, Mass.

# Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*

## THE FIRST SEASON.

Every Christmas puts thousands of Kodaks and Brownie Cameras into commission, and with the majority of the recipients the delights of picture making are all before them.

In picture making, as in everything else, success depends upon getting started right. While it is true that the manual accompanying each camera affords most explicit directions for its use, the manual must of necessity be very condensed, and must treat only of the absolutely primary requirements for the obtaining of good results. Realizing this, and that the beginner must work understandingly and be afforded information that he can comprehend and assimilate readily, we prepared a text book for the amateurs, now in its seventh edition, one so complete and so easily understood as to be endorsed everywhere as "the best book for the amateur ever written." "The Modern Way in Picture Making" is its title. It consists of one hundred and ninety pages of expert information and contains many beautiful illustrations.

Let us suppose for a moment that you are inspecting your first Kodak, you have carefully read the manual, and know which is the shutter, the lens, and what a film cartridge looks like and how to load and unload the Kodak. The manual also tells you how to go about making exposures, and just what you must and must not do. So far, most excellent, but *why*. You examine the lens, and realize that the light must pass through it in order to make the exposure. The lens looks to you like a little glass window, now *why* must you only expose for so long and why must you under certain conditions "stop down" as the manual tells you? Turn to page three in the book — here is all about lenses — diagrams showing just how they are constructed, just how and why the lens

collects and concentrates the rays of light so as to form the image on the film, and in fact all the information you need to use it intelligently. The roll of film looks a bit mysterious, you know the exposure will be recorded upon it, and that it is exceedingly sensitive to light, but *why* — turn to page ten — here you will find all about exposures, how sensitive the film is and why, — here also you will learn all about "stops" or "diaphragms" and why the use of a smaller stop will afford you a picture with greater depth, and why using this stop entails a longer exposure, — and so on all through the book: You learn when to make a "snap shot" and when a "time" exposure and why. You learn not only how to make landscapes but are taught as well how to select the proper point of view and why. How to make good portraits, and the difference between a good one and a failure and why. You are taught not only how to make good portraits by daylight but by flashlight as well, and all by the simplest methods. You are told all about development and why — Just how to make the best possible negatives, and why. Then supposing you have made an error in exposure or development, just turn to page eighty-six and here you will be taught just how to correct your errors, and why. And when you are ready to print from your negatives, you will find detailed instructions for all the different papers and printing processes — just what to do and not to do, and why. How to make big pictures from your small negatives, in a very simple way, and why it can be and is done. Then when your prints are made it tells you how to trim them so as to obtain the most artistic effect, and how to mount them in the truly professional manner. How to make pictures in winter and in summer, how to



# Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*

enjoy every day in the year picture making—and why.

Any one chapter will be worth more to you than the one dollar the whole book will cost you. Today would be a good time to get it from your dealer.

## THE REASON.

Said an old photographic supply dealer the other day, "Before I went into this business I was just simply an amateur photographer, and knew mighty little about any of the whys and wherefores of picture making. Of the chemistry of photography I knew absolutely nothing, but I did find out by good hard experience that some brands of chemicals and chemical preparations afforded me better results than others. For a while, not being able, visually, to detect any difference in the chemicals, I purchased those that could be obtained for the least money and counted myself an economist. The following incident led to my investigating the chemical proposition and altered my views materially in regard to all chemicals being alike. I had purchased a gross of developing paper, exposed, printed and developed it in my usual manner, but could not get good results. I returned the paper to the manufacturer, stating that it was defective; in about ten days time, back came the paper, with a letter from the maker, stating that the paper was O. K., and with some prints on part of the returned paper that were exceedingly fine. I again tried the paper with no better results. Clearly then it was *not* the fault of the paper, my manipulation was the same as usual, so I came to the conclusion that it must be the developer—and then I remembered that I had recently purchased a new developer because it was quite a bit cheaper than that put up by the paper manufacturer. To test this out, I prepared some of the paper manu-

facturer's developer and secured first-class results.

My little lesson, though not so expensive as some others, taught me that there *was* a difference in chemicals, and it did not require much second thought for me to see that the manufacturers of sensitized goods must make developer right—have all their chemicals right, to keep their chief product going—and likewise that they must market their chemical preparations at the lowest possible price consistent with quality."

Save yourself expensive object lessons by using chemicals of tested quality and strength—look for this trade mark:



## A MOUNTING SUGGESTION.

A multitude of amateurs are making constant use of Kodak Dry Mounting Tissue, as it so effectively overcomes all mounting difficulties. Just press with a hot iron—and 'tis done. But little trouble to heat the flat iron, and in a few moments it's ready for use. Once in a while though, one is apt to overheat the iron, and then we have to wait a bit till it cools off a little. Here is a suggestion that overcomes even this little difficulty:

Practically every house is equipped with either gas or electric fixtures, and all the lighting companies supply gas or electrically heated flat irons. With either one of these irons it is no trouble whatever to secure and maintain just the right temperature for mounting, as each iron has its own heating apparatus and can be regulated to maintain just the desired degree of heat.

(2)

When writing to advertisers please mention THE PHOTOGRAPHIC TIMES

# Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*

## MEASURE BY RESULTS.

How would you like to hark back to the old days, and make use of a flint and a bit of steel whenever you needed a light? This was the answer given a man who said he preferred the dark room method to the tank because it was cheaper. True enough, the flint, steel and a bit of tow would last a good long time, and cost less than the quantity of matches used in the same time—but how about results—lots of times the spark wouldn't catch in the tow, and you'd whack and whack away on the flint till you were willing to do without the fire through sheer weariness. The only way to gauge the cost of anything is by the results. With the tank, inexperienced or expert, all you have to do is to follow the few and simple instructions to obtain negatives yielding every thing the exposure could afford—the highest possible percentage of good results. With the dark room method, if inexperienced, your percentage of good negatives will at first be low—and even if experienced your film is liable to accidents, such as scratches or light fog. Now every section of film you spoil increases the cost of the remaining good ones, and the increase is a good bit more than the mere cost of that individual bit of film, as you lose in addition all chance of turning that exposure into a picture and all time employed in arranging for and making that exposure is lost and must be charged up against the remaining good ones. It don't take much of this to more than equal the cost of the tank, after which your tank costs you nothing, not to mention its tremendous advantages of convenience and comfort.

Load your Kodak with Kodak film—look for "Kodak" on the spool end.

## EASILY ANSWERED.

"How do you get such large head and shoulder pictures with a small Kodak? When I get close enough to have the picture show large in the finder, the negative is always blurred and out of focus."

Every once in a while the dealer has to answer this question. The answer is simple—use a Kodak Portrait Attachment. We have been making the Kodak Portrait Attachment for a good many years, and its sales long ago ran into the thousands, but we have to call your attention to it once in a while as the dealer is apt to take it for granted that you know all about it.

The Kodak Portrait Attachment is simply an extra lens that slips on in front of the regular Kodak lens. The attachment in no way affects the operation of the fixed focus Kodak, except that it makes it cut sharp at three and one-half feet and thus throws more distant objects out of focus. With any of the focusing Kodaks they may be used not only for portraits, but for photographing any small objects at close range.

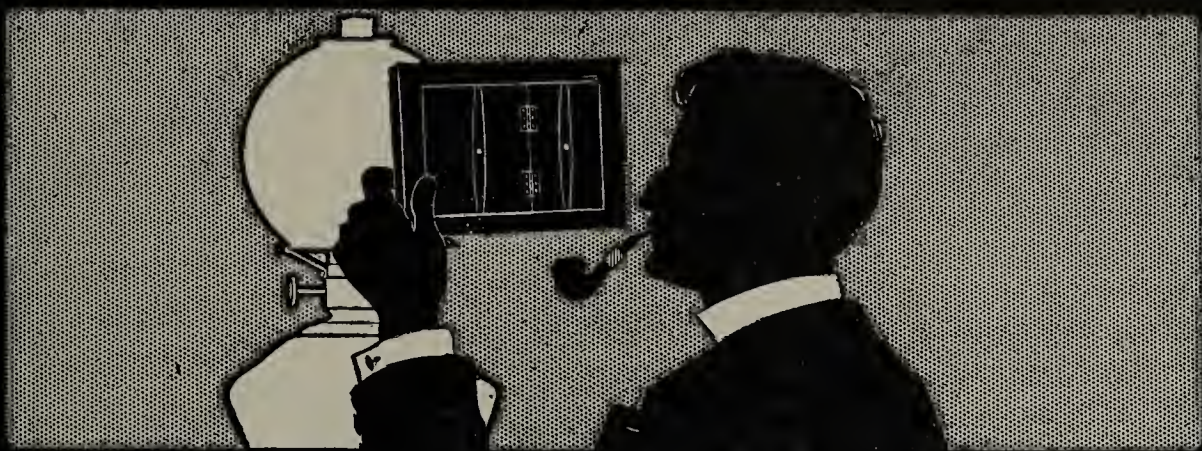
The price of the Kodak Portrait Attachment is but fifty cents, and any Kodak dealer can supply you.

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**Flashlights are  
easy to make with  
the Eastman  
Flash Sheets or  
the Eastman  
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Flash Cartridges.**





Whatever the quality of your  
negative, some grade of

# Velox

will yield the best possible  
print. Let the Velox Book  
help in selecting this grade—  
yours for the asking.

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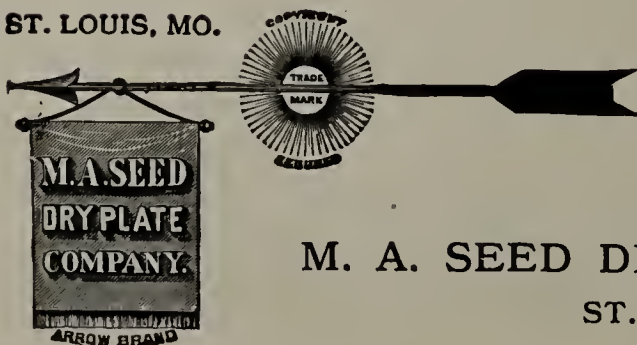
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3¼ x 4¼ Size.  
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Its high speed, color sensitiveness and soft working qualities make it the ideal plate for all around short day use.

STANDARD DRY PLATE DIVISION,

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## CERTAINTY in DEVELOPMENT.

Development reduced to an exact science.

*"Development with the doubt left out."*

This has been accomplished by

## Watkins' Time Developer

With Thermo Indicator.

(INVENTION OF ALFRED WATKINS.)

Simply set Indicator according to plate speed and temperature and exact time for development is shown.

The Biggest Boon in many a day.

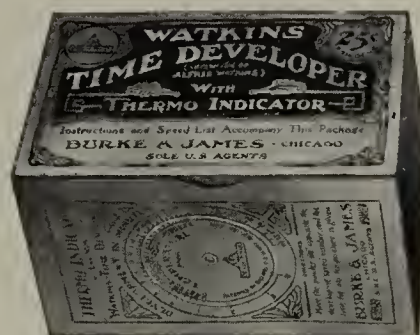
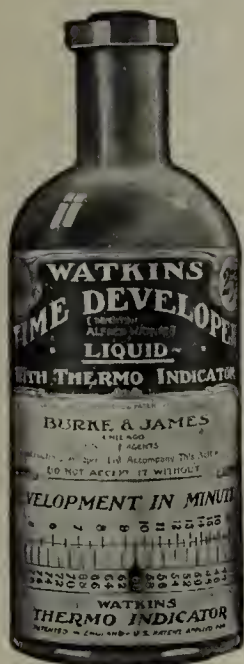
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BURKE & JAMES,



CHICAGO, ILL.

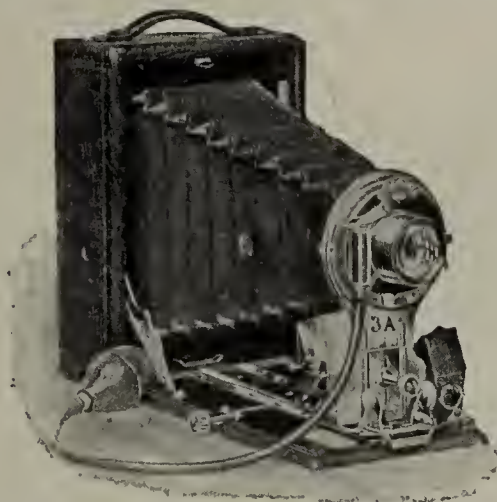
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Price, Liquid or Powder,  
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Rapid Rectilinear lens and  
Automatic Shutter, rack  
and pinion, rising and fall-  
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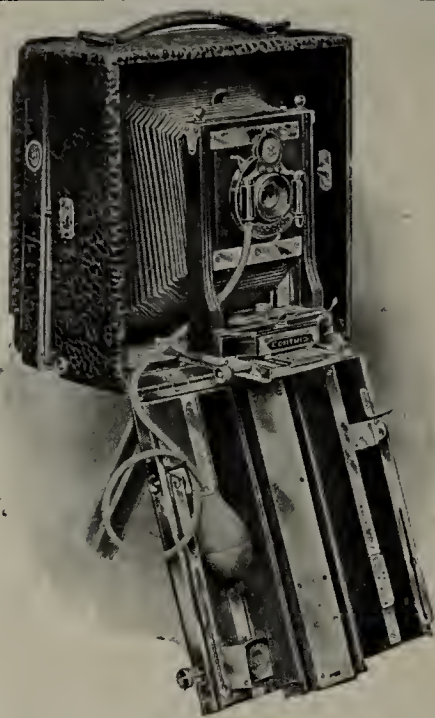
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Quality considered, the lowest priced Camera in the world.  
A Guaranteed Instrument like all of the Senecas.

Some of the things you want to know about picture taking in our  
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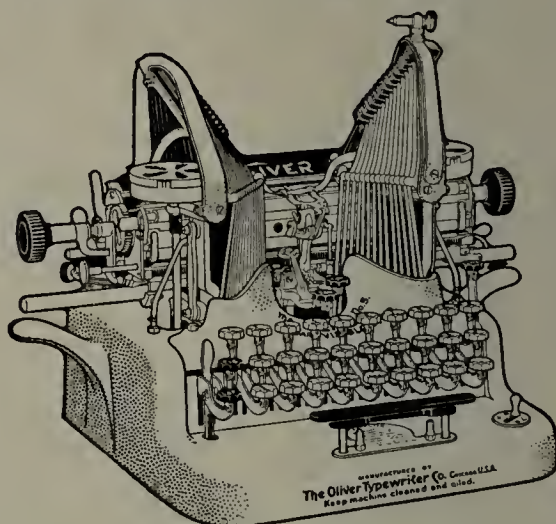
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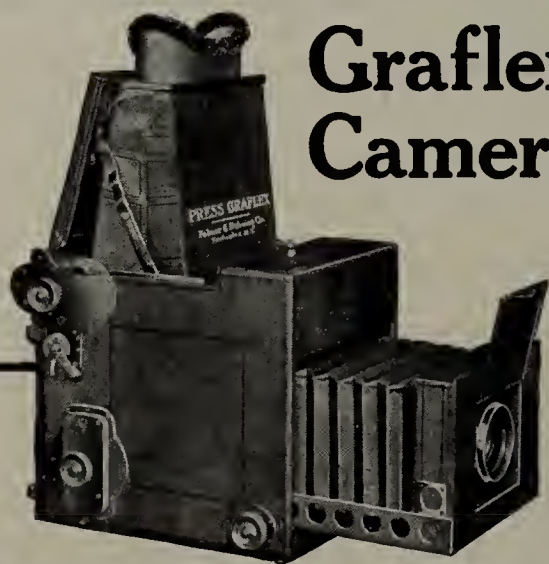
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Make exposures from time to 1-1000 of a second.

Make "Snap Shots" indoors.

Make instantaneous exposures on dark days.

See the composition of the picture, right side up, full size of negative up to the instant of exposure.

Secure better photographs than with any other camera.

Graflex Cameras may be used with Roll Film, Plates or Film Pack.

Graflex Cameras from \$60.00 to \$200.00.

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It will meet every condition which the photographer encounters in the most difficult commercial lines.

It focuses from both front and rear. It accommodates lenses of the widest angle. It has extra long bellows, horizontal and vertical swings, reversible back, rising and falling front, actuated by rack and pinion.

And it's perfectly simple in construction—no complication in any part. It is built of selected kiln-dried mahogany with dove-tailed corners, reinforced by brass angle pieces to withstand the hardest usage.

It has stood for reliability among the trade for more than fifteen years. And its price is right.

This is why there are more Empire State cameras in use than all other view cameras combined.

Price includes Camera, Case and one Double Plate Holder.

Size	Price
5 x 7	\$21 00
6½ x 8½	22 00
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At all dealers', or write us for descriptive catalogue

**Rochester Optical Division**

Eastman Kodak Co.

**ROCHESTER, N. Y.**



# What's What

**“AGFA”** a copyrighted trade name which designates a high-grade line of developers and specialties, and guarantees their quality. All careful and economical workers should demand the “Agfa” brand.

## **“Agfa” Metol**

one of the most popular developers manufactured, and can be used for all classes of work on all kinds of plates, films and developing papers.

**NOTE:**—We publish a special booklet on Metol, which may be had for the asking.

## **“Agfa” Amidol**

specially adapted for all bromide papers, because it produces that velvety black so much desired.

## **“Agfa” Rodinal**

a universal developer, particularly recommended for its simplicity, (always ready to use), and can be successfully used on all plates, films and developing papers.

## **“Agfa” Reducer**

something different from the ordinary commercial mixture, as it reduces in correct proportions.

## **“Agfa” Intensifier**

a truly scientific preparation, that builds up the negative, without blocking.

Be careful and  
always specify

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when you order.

## **BERLIN ANILINE WORKS**

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For speed, detail and printing quality  
Hammer Plates are unequalled.

**SPECIAL EXTRA FAST** [Red Label]  
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are unqualifiedly **BEST** for winter work. Perfection and uniformity of emulsion, evenness of coating and extreme care in handling and packing make them **Absolutely Reliable**.



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**Handsome, Compact, Durable**

☐ THESE Enlarging Lanterns embody every practical feature for the rapid and perfect production of enlargements in the shortest possible time.

☐ They can also be used as Stereopticons for the projection of Lantern Slides.

☐ Made in two sizes with  $6\frac{1}{2} \times 9$  inch Condensing Lenses, and fitted with any or the following lights: *Electric Incandescent, Electric Arc, Incandescent Gas, Acetylene Gas or Gasoline Vapor.*

Prices from  
**\$25.00** up.

Our new booklet on "Enlarging with the Lantern," and Price List of Enlarging Apparatus and Stereopticons, FREE on application.

**INGENTO STEREOPTICONS** Single or Double.

FOR PUBLIC AND PRIVATE ENTERTAINMENT. Prices: **\$25.00** up.

The Most Perfect High-Grade Stereopticon on the Market.

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More than a THIRD of the Professional Photographers  
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**Cramer** There is a REASON.  
**Plates** Cramer Plates are BETTER.

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## The **ISOSTIGMAR LENS**



The New Anastigmat adopted by the Eastman Kodak Company and the U. S. Government.

### **For Dark Winter Days**

use the Wonderful New Series IIK f6.3.

The Isostigmat is intensely rapid; taking snap shots in the rain (send for sample photo); sells at half the price of others and fits the Kodaks and all Standard cameras.

### **Liberal Exchange System**

Our customers may change their old-style Photo Lenses for the Isostigmat; describe your lens and we will offer liberal terms or we will send lenses on 10 days' trial or through your dealer.

## The **"Wellington" Lantern Slide Plate**

We wish to introduce the "Wellington" to critical Makers of Lantern Slides; warm, velvety half-tones, brilliant high lights, great latitude and absolutely the lowest prices. Price lists free of Isostigmars, Enlarging Outfits, Photoscript for Tilting Negatives and Wellington Slide Plates.

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**H**AVE an excellence peculiarly their own. The best results are only produced by the best methods and means—the best results in Photograph, Poster, and other mounting can only be attained by using the best mounting paste—

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(Excellent novel brush with each jar.)

At Dealers in Photo Supplies, Artists' Materials and Stationery.  
A 3 oz. jar prepaid by mail for thirty cents, or circulars free, from

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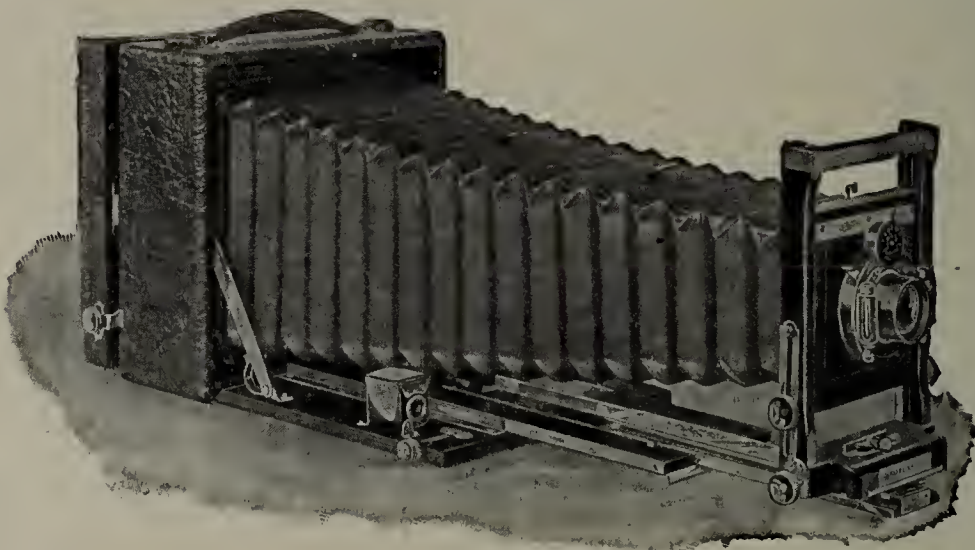
Manufacturers

NEW YORK CHICAGO LONDON

Main Office, 271 Ninth St., } Brooklyn, N. Y.  
Factory, 240-244 Eighth St., } U. S. A.

# KORONA

WE make a very complete and well graded line of cameras but our specialty is fine equipments. There is no outfit made which offers so much value for the money as the following.



5 x 7 Series V, Long Focus Korona, equipped  
with Turner-Reich Convertible Anastigmat f.6.8. **\$78.00**  
Sole Leather Case, velvet lined . . . . .

The addition of a 5 x 7 Emil Wide Angle Lens, in cells, price \$6.00, and a Pancratic Tele-photo Lens costing \$15.00 provides its fortunate possessor with an outfit equal to cope with any condition and which it is a great pleasure to own if only for its beautiful workmanship and superlative quality.



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Korona Cameras, Photographic  
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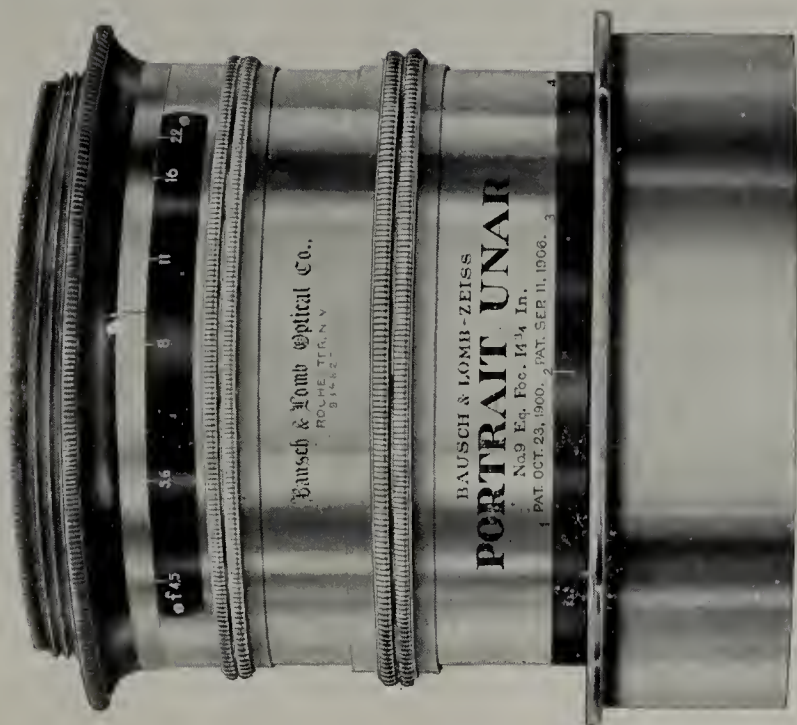


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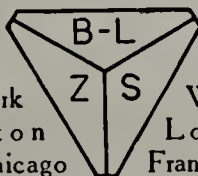
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